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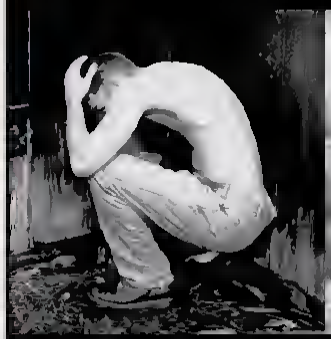
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We've been goosed

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[-4] Occupy Philly and city officials each say the other needs to communicate better. Which is a lot easier when you have a spokesperson or a cohesive message of any sort.

[0] In a general assembly, Occupy Philly protesters vote not to leave Dilworth Plaza to allow construction to begin. Those of us who were really excited about the ice rink didn't get to vote because we don't have a spokesperson or a cohesive message of any sort.

[0] The Eagles' surprisingly dismal record confounds Vegas oddsmakers. Because they always change the channel after the third quarter.

[-2] Philadelphia Media Network announces it will move the *Inquirer* and *Daily News* to the former Strawbridge & Clothier at Eighth and Market. Subscriptions are half-off on Clover Days.

[-2] Mayor Nutter decries the "intolerable" conditions at Occupy Philly, citing evidence of public urination, defecation, graffiti and safety concerns. It's a strong contrast to Dilworth Plaza's previously tolerable levels of public urination, defecation, graffiti and safety concerns.

[+3] Jesse Jackson stops by Occupy Philly to show his support. And to poop on one wall.

[+1] The Phillies sign free agent relief pitcher Jonathan Papelbon to a four-year deal worth $50 million. Hopefully he can help this lowly first-place team beat a mediocre ball club that barely qualified for the playoffs.

[-2] The number of tickets issued to bicyclists is on the rise, and the number of tickets issued to motor vehicles has declined. Ever since they deputized Stu Bykofsky.

[-3] A Manhattan kindergarten teacher files a lawsuit against Patti LaBelle for cursing and throwing water at her and her toddler. We're gonna have to side with Patti on this one. Because she's in the room with us right now and she looks, like, completely insane. Please call the police. Oh God, somebody just tried to Tase her and it's like she didn't even feel it. Oh God. Somebody, please.

This week's total: -9 | Last week's total: -15



EVAN M. LOPEZ

[drugs]

JOINT CUSTODY

Even one-time marijuana use can get your kids taken away — if you're poor and black in Philadelphia. **By Daniel Denvir**

It's been six weeks, and Victoria Andrews can't get her kids out of foster care, where they were placed by Philly's Department of Human Services (DHS). Because she smoked marijuana.

Andrews (not her real name) is no drug dealer or even, she says, a habitual smoker. But it turns out that the child welfare system often sees little difference between marijuana smoking and heroin or crack addiction. And while marijuana alone rarely prompts DHS to take someone's children away, once a family is in the system, the slightest whiff can complicate things to an extraordinary degree.

"A parent gets involved [with DHS] for a multitude of reasons. Maybe they have mental health or housing issues, maybe their gas keeps getting turned off. If marijuana is one of those reasons, it can keep a child in foster care," says Kathleen Creamer, a staff attorney at Community Legal Services (CLS). Nationwide, states and localities are moving to ease penalties for marijuana possession. In Philly, District Attorney Seth Williams broke with his bare-knuckled predecessor Lynne Abraham and began issuing summary offenses, rather than misdemeanor charges, for small quantities of pot.

But in the child welfare system, marijuana use can often prove a disproportionate and devastating complication.

Vanessa Garrett-Harley, deputy commissioner for the Children and Youth Division of DHS, acknowledges the issue, noting that family reunification can often be blocked "if you have a case that's already open for other reasons, and then allegations come out about using drugs — even if it's a drug like marijuana."

In Andrews' case, her children won't return until a judge is satisfied with her completion of a drug treatment program she says she does not need — and which she attends alongside individuals with serious addiction issues. "One person says, 'I'm here because I'm an alcoholic.' Another, 'because I'm on cocaine and heroin.' And I'm like, 'Wow, my story is small.'"

The circumstances that brought Andrews into the child welfare system were complicated, and quickly spiraled out of control. Her newborn's illness prompted a concerned doctor to call DHS, while DHS did not find negligence, they continued to check up on Andrews, and a few months later found structural problems in her home. By court order, she moved with her children to a homeless shelter; then she left, overwhelmed by the shelter's oppressive rules.

> Marijuana use can keep a child in DHS care.

Months later, DHS and Philadelphia police caught up with her at her new home and took the children away.

Two days later, when Andrews went to court to get her kids back, she was told she would be drug tested. "Before you do that," she told them, "I should tell you that I smoked marijuana."

Andrews says she does not drink or do hard drugs. But in the aftermath of DHS taking her kids, she wanted to take the edge off.

>>> continued on page 8

[is clawing its way to victory]

[a million stories]

+ A THORNY SITUATION

Things got rather heated Monday night at a Francisville Neighborhood Development Corp. (FNDC) community meeting. Francisville lies north of Fairmount Avenue, between Broad and Cornthian — an overlooked area that **has recently gained the attention of developers** who could, for example, point out that it's just a short walk to the new Sterr and Vetri spots on North Broad.

On the agenda, a run-of-the-mill-sounding zoning variance request for a planned single-family home at 1911 Brown St. The lot in question sits amid several lots that have been vacant for years — **which happen to have been turned into a de facto park** and rose garden, complete with benches and a rose-themed mural. **Into this thicket of communal pride** walked developer William Guzman.

"You are **willing to destroy something** that has been there for more than a decade," one audience member told Guzman.

"A lot of money was invested in that — open space utilized for the community," said a woman in a zebra-patterned hat.

Guzman tried to make his case. "When you have **your parties or your roses**, part of that is on my property," which he bought in 2007. But the crowd bristled, and community member Miguel Ortiz demanded that FNDC's zoning committee members come to the front **"so we can see their faces"** — even though the zoning committee has no control over the sale of private property.

FNDC director Penelope Giles **tried to calm the crowd**, a mix of older black folks (mostly sitting on the right side of the aisle) and younger white folks (mostly on the left side). She pointed out that the lot has always been privately owned, and that even the adjacent city-owned lots **could be sold at any time**.

No dice. "If you put a house there," said community member John Jackson, "it's going to become '*that* house.' **It will be stigmatized**. Leave that place alone."

Then, judgment time. First to vote were the 21 neighbors within a one-block radius. Only three voted in favor. Of the remaining voters, 17 were in favor and 18 were opposed. —**Theresa Everline**

+ IDENTITY CRISIS

On Tuesday, *City Paper* received a call from **an audibly upset Gerald Sterrett**, director of The Second Mile, a West Philadelphia thrift store and nonprofit.

"I'm calling to ask if you can't do a story about us," he said. "It's getting ugly."

The problem, explained Sterrett — known around the neighborhood simply as "Mr. Gerry" — was that **people have been confusing his nonprofit**, whose purpose is to hire ex-cons, recovering drug addicts and other troubled people, with a different "Second Mile" charity — the one founded, to make things worse, by **another Jerry: Jerry Sandusky**, the Penn State football defensive coordinator now accused of having molested children. Sandusky's Second Mile is an organization "for children who need additional support and who would benefit from positive human contact."

It's just a coincidence — the phrase "Second Mile" **comes from the Bible** (Matthew 5:41): "If anyone forces you to go one mile, go with them two miles."

"**It was something Jesus told his followers**," explains Sterrett. "In essence, it means: Be willing to go beyond the call of duty."

But the **confusion has caused chaos** at the thrift store. Sterrett says his small organization **has been fielding irate calls** since the Penn State scandal broke.

>>> continued on page 10

two minutes with ... an urban garden advocate

AMY LAURA CAHN



ZACHARY EVAN LOEB

Lawyer, director, Garden Justice Legal Initiative

➤ **WITHOUT LEGAL PROTECTION** gardens on vacant land are at risk of being destroyed or sold by absentee owners. Cahn's new Garden Justice Legal Initiative, out of the Public Interest Law Center of Philadelphia, attempts to change that.

City Paper: Why do community gardens need a lawyer?

Amy Laura Cahn: The struggle to ... access and protect vacant land is not an easy thing to do in our city — either to access private abandoned property or public lands.

CP: What motivates these gardeners?

ALC: Making productive use of land for food access and creating culturally relevant ... food sources. People grow different things in different communities, and it reflects their histories and where they come from — and they want to pass this food culture on.

CP: How do urban gardens impact their neighborhoods?

ALC: People are gardening on land that would be otherwise unused, trashed or potentially open for whatever other activities ... The Norris Square neighborhood gardens and others have transformed what were open-air drug markets into gardens.

CP: What strategies are you using to get lawmakers behind this issue?

ALC: Many communities are making the case that community gardening has potential for job training and job creation, leadership development, community building, and has huge environmental benefits. —**Francesca Crozier-Fitzgerald**

hallmonitor
By Isaiah Thompson

POWER GRAB

➤ **IT'S BEEN A** good week for Johnny Doc and the Philly political machine — and also a bad one.

On Monday, it was reported that 5th District Councilman Darrell Clarke had corralled the votes needed to put him in the powerful seat of City Council president come January — beating out Council majority leader Marian B. Tasco, whom Mayor Michael Nutter had favored by supporting the campaigns of Council candidates likely to vote for her. Privately, the mayor no doubt found other means of eliciting support for Tasco among Council members, but his efforts appear to have failed.

The Clarke presidency is a plan that's been long in the making. Those behind it — in addition to Clarke, of course — are former mayor (and former 5th District Councilman and Council president) John Street, a well-known adversary of Nutter's, and union boss, one-time mayoral candidate and political kingmaker John "Johnny Doc" Dougherty, who through his political action committees contributed generously to the campaigns of candidates supporting a Clarke presidency. A Clarke win will make those factions more powerful than ever.

But strong as Doc's arm is, it couldn't stop one candidate independent of the machine from clawing his way to victory. I refer, of course, to the narrow victory on Tuesday of Republican at-large City Council candidate David Oh, who ran, without the backing of the city's political machine, for a seat normally reserved for party loyalists. Dougherty threw the book at Oh, funding a massive smear campaign focused on discrediting Oh's claim — which, as we reported, turned out to be correct — that he served in the military as a special forces officer.

It almost worked. Oh barely managed to win the second of two Republican at-large Council slots in a race that was too close to call until several thousand absentee and other ballots were counted. Dougherty and his piles of money had given Oh's campaign a sound thrashing — and no doubt left an impression on any future challengers.

It turned out that, for all the negative campaigning, Doc failed to run much of a positive campaign for his candidate of choice, Joe McColgan, who barely registered at the polls — leaving Al Taubenberger (supported by Dougherty power rival Bob Brady) to benefit instead from Dougherty's largess.

For all the wasted effort put into discrediting Oh, Doc will likely get his way with the Council presidency. But those looking to wear down the city's political machine may be pleased to know that even an arm as strong as his can overreach.

+ Send feedback to isaiah.thompson@citypaper.net.

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Joint Custody

<<< continued from page 8

A neighbor offered her a drug from a blunt — and it was enough to change the course of her case.

Because she tested positive for marijuana use, the DHS lawyer recommended that she complete drug treatment — but, citing the good condition of her home, and the children should be returned to her. The lawyer assigned to advocate for her children, however, said they should be held in foster care while Andrews completed treatment — and the judge agreed.

"Housing was the real issue, and housing was solved," says Andrews' lawyer, who asked not to be identified to protect her client's anonymity. "And then the pot. In DHS-land, drugs mean addiction, which means court-ordered treatment."

If it were not for that one blunt, she says, Andrews would have long since had her children back.

"A positive result in a urine cup cannot tell you what type of parent this is," says Emma Ketteringham, director of legal advocacy at National Advocates for Pregnant Women. "It's an excuse to disrupt the family without any real evidence that the children are exposed to harm."

Studies consistently show that while blacks and Latinos are far more likely to be arrested for marijuana, whites smoke pot at a higher rate. And it's not just the counterculture: A 2010 article in *Philadelphia* magazine described booming "High Times on the Main Line — the heady smell of marijuana — floating out from Rittenhouse Square terraces, from suburban townhouse windows, from the living rooms of Chester County farmhouses."

None of these well-heeled stoners expressed fear of losing their children. But there are different rules for poor families, says Dorothy Roberts, professor at Northwestern University Law School and author of *Shattered Bonds: The Color of Child Welfare*.

"Substance abuse is one of the clearest examples of a double standard in the child welfare system, because we know that substance abuse cuts across all socioeconomic and racial lines. Yet the children removed from home because of substance abuse tend to be poor children and children of color."

DHS must strike a tough balance: keeping families together while ensuring that children are safe. Removing a child even for one night can be extraordinarily traumatic, but leaving a child in an unsafe environment can result in disaster.

Cases where DHS failed to provide oversight have prompted severe criticism, most infamously the 2006 death of Danneal Kelly.

Typically, child welfare removals skyrocket in the aftermath of a major scandal. And that's what happened after the Kelly case. But DHS says it has since taken a different path, decreasing the city's foster care population from 6,194 in 2006 to 4,323 so far this year.

"We call it a media panic," says Garrett Harley of DHS. "We're working very hard trying to get that number down. Because we know we don't make good parents." In the past, she says, "We were taking kids into care who didn't really have safety issues. They were people suffering from society ills."

Yet data compiled by the National Coalition for Child Protection Reform shows that Philadelphia has by far the highest rate of child removal of the five largest American cities.

A discriminatory approach to drug use shapes these inequities, and begins at childbirth when hospitals drug-test newborns or ask mothers about their drug history — prompting calls to DHS about mothers of color who admit to any marijuana use at all.

A call about drugs does not necessarily place a parent into the DHS pipeline. The agency does a quick assessment, and if there is no problem, says Garrett Harley, they will not take the case on.

But she criticizes hospitals for being too subjective, noting that the law "does not mandate drug-testing of newborns. The hospital determines who they test," she says.

A spokesperson for the University of Pennsylvania Health System rejected the accusations, maintaining, "Things such as race would have no influence on decisions about care." And a Temple University Hospital spokesman said "testing is provided consistent with each patient's unique clinical care needs."

> "It's a clear double standard in the system."

But one local doctor, who spoke on the condition of anonymity, criticized his hospital's requirement that he report any prenatal marijuana use to DHS. He said that doctors should have flexibility in determining drug-related abuse or neglect, just as they do with suspicious physical injuries.

"When you talk to various hospitals, it's one of the concerns I've always had about it," says Garrett Harley. "Unfortunately, it often plays out as racially disproportionate and disproportionately [related to] class. Ask some of the hospitals at the Main Line. They're not testing mothers out there."

(daniel.denvir@citypaper.net)

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+ A Million Stories

<<< continued from page 7

"Is Bodine really a street or is it an alley? What is it? I don't know."

"If you could write something explaining that we have nothing to do with that, I'd appreciate it." —Isaiah Thompson

+ FIGHTIN' IRISH

Pumped for a three-story outdoor deck on Finnigan's Wake? So are the owners whose planned expansion, which would stretch clear across Bodine Street, has been in the works for a very long time — for years, according to Chuck Volz, partner at the Northern Liberties Irish pub known for **Jäger-soaked late-night crowds and well-attended political events**. And negotiations with the Democratic City Committee (DCC) for Finnigan's takeover of 8 feet of DCC-owned land on the other side of Bodine, thus clearing the way for Finnigan's to **seek the rights to the street itself**, started even before the DCC purchased the neighboring property, he says. "The idea was to jointly develop this property," he adds.

Lou Farnella of the DCC said it was a matter of dealing with "dead space" between the two buildings, and questioned the value of preserving Bodine Street.

"Is Bodine really a street, or is it an alley? **What is it? I don't know.**"

But **neighbors are angry enough** about the plans — and a bill introduced by Democratic Councilman Frank DiCicco to strike Bodine Street — to organize. They've gathered about 450 signatures on a **petition to stop the street striking**. Northern Liberties Neighbors Association president Matt Ruben called the plan a coordinated attempt to give city land away to a longtime Democratic ally.

"We know Congressman [and DCC Chairman Bob] Brady well," says Volz, whose **partners are well-known Dems** Mike Driscoll, a cabinet member under Gov. Robert Casey, and Bill Stinson, a deputy mayor under Ed Rendell. DiCicco is holding the bill pending further community meetings. But Volz, **who envisions classy French doors** and decks that will keep smokers from clogging the sidewalk, sees it all as just par for the course.

"The **neighborhood is opposed to everything**," he grumbles. "I would be surprised if there was no opposition."

—Samantha Melamed


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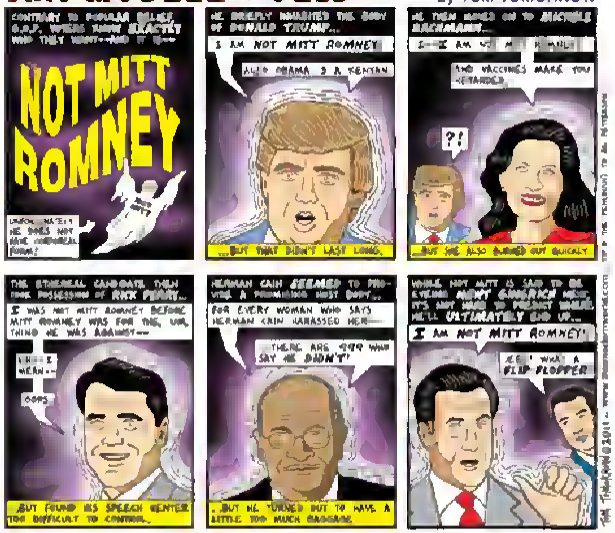


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THIS MODERN WORLD

by TOM TOMORROW





feedback
From our readers

WATER LOGGED

According to citypaper.net commenter Ineedajob, our cover story on the threats to the Delaware ("Sold Down tha Riva," Samantha Melamed, Nov. 10) was a "hit-piece on Republicans and capitalism." A lively exchange ensued with justacarpenter writing, "You twisted the complete **destruction of our water resource** and made it political?" Ineedajob responded that tha article "was anti-industry, anti-dredging and anti-growth for the region. Obviously your job isn't affected by these ecomaniacs. Mine is." Sw2surf then asked Ineedajob, "When you get your job back, what are you planning on drinking?"

LEFT HOOKS

Daniel Denvir's Q&A with 27th Ward Republican leader Matthew Wolfe ("Naked City, "Two Minutes with GOP activist Matthew Wolfe," Nov. 3) prompted 27th Ward Democratic Executive Committee member Brian M. Villa to email a response.

"Wolfe calls University City Democrats 'very much left of center.' In his view perhaps. But minority and low-income voting rights, rights of reproductive and sexual identification, as well as education, Medicare, Social Security and public worker unionization rights, are all social positions embraced by society. Next, he states that Michael Nutter is 'a terrible mayor.' Even the conservative magazine *The Economist* disagrees, praising Nutter for reducing violent crime, **affectively responding to 'flash mobs' and Occupy Philly protestors**, and bringing further ethics and education reform to the forefront of his next term. ... Can we really take Wolfe's viewpoints seriously?"

BAR FIGHT

One element of our feature on Caroline Tiger's modern-day etiquette book (Book Quarterly, "Do You Miss Manners?," Patrick Rapa, Oct. 20) roused the indignation of one-time *City Paper* employee Brian Patrick Hickey, who emailed:

"I was not only disappointed but infuriated by Patrick Rapa's review of Tigar's book. It's not that he reviewed it. ... It's from the vignette he chose to open said review. In recounting that he was hit by a spitball at a Fairmount drinkery, Rapa found it necessary to point out that it was not, in fact, Krupa's while not ever naming where. In fact, it was. This typed aggression shall not stand. Having frequented Krupa's for more than a decade, I can say that **it is not a spitball-inclusive environment**. It is a bastion of good manners and better people. In fact, Rapa is the one callously directing spitballs at tha Krupa's community. Believe me, Mr. Rapa, you do NOT want to be on our bad side. To the leadership of *City Paper*: We demand an apology from Rapa, and we will not rest until we receive one."

Got any demands? Send 'em along.

+ We welcome and encourage your feedback. Mail letters to **Feedback**, *City Paper, 123 Chestnut St., 3rd Floor, Phila., PA 19106. E-mail editorial@citypaper.net or comment online at citypaper.net. Submissions may be edited for clarity and space.*

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By A.D. Amorosi

➤ **THIS DOESN'T SEEM** like a thought a gossip writer should have in the Twitter era, but sometimes you gotta wait a sec to speak. Last week, students and alumni of **Penn State** were up in arms because their long-lionized father **Joe Paterno** got ousted due to the sex predator/ex-coach **Jerry Sandusky** scandal. Looting. Rioting. Crying. Everyone (including **Ashton Kutcher**) wanted "JoePa" back. Really? In my mind, not only should Paterno be indicted but so should his staff and all university heads and high school principals who had any inkling that children were being harmed. Dig? For some, though, football and tradition were more important. Assholes. Now a week later, anyone who thought of Paterno as guilt-free has heard the horror-filled facts and will consider waiting before defending a jackhole game over a kid's safety. ➤ Something to lighten the mood: **DJ Cosmo Baker** — the toast of Philly institutional dance soirees — celebrates one year of **The Ball** at **Kung Fu Necktie** Nov. 18. Nize. ➤ Want to make your dancing more competitive? Hit **Lee Jones' Sundae PM** at **Silk City** for his house-d up **Dance Idol** jawn this week. DJ Jones also just started free Wednesdays "for good music, cheap food and strong drinks" at **Cooperage** inside Walnut Street's **Curtis Center**. ➤ For those around long enough to remember the much-missed **Middle East** restaurant/nightclub on Second and Chestnut, its familiars have been up to swanky new stuff beyoho bebe ghanoush. We've mentioned the **Tayoun** family-owned club sessions **Joseph** (percussion) and **William** (keyboards) before. We'll soon know a release date for the debut CD by the brothers' new band, **Barakka**. And then there's **Sube** (not the Tayoun) the ex-Middle East restaurant manager who'll open an entertainment/food venue (probably December) at what used to be known as **Maggie's** on North Front. ➤ The **Please Touch Museum** moves from hosting kids to chefs Nov. 17 as the **March of Dimes** annual gourmet event welcomes **Georges Perrier**, **Rosana Romano** (**Panorama**), **TLC**'s ***Next Great Baker*** **Dana Herbert** and **Food Network**'s ***Unwrapped*** host **Marc Summers** to participate in the worthy charity. ➤ For three years, **New Hope**'s **Dean Ween** has been posting fishing reports and hosting his **Brownie Troop Fishing** videos at **brownietroopfs.com**. Now sadly, he's about to take down the site (hurry up and get your downloads) and change his focus to getting his captain's license, then his 100 Ton Master license. After that he'll captain fishing trips regularly in the Delaware in early spring and then on the Atlantic Ocean, shipping out of Neptune, N.J. You'll be able to see his new fish reports at **mickeysfishing.com**. ➤ Want more ice? Push citypaper.net/criticalmass and make it come up.

(a_amorosi@citypaper.net)



BRINGING UP THE REAR: Uri Nir's surreal *Sphinx*, part of the Institute of Contemporary Art's current exhibit, suggests a clash between ancient and modern worlds. But to what end?

fullexposure

John Vettese sees what develops

HEAD IN THE SAND

➤ **WITH A NET** cast so broadly, it's no shock that the Institute of Contemporary Art's **"Blowing On a Hairy Shoulder/Grief Hunters"** falls short in coherence.

The exhibit very academically purports to study "the tension between origin and originality" — or, in layman's terms, how the past is reflected in the present so strongly that the present finds itself at this sort of cultural/artistic wall, an aesthetic version of writer's block.

These parameters could cynically be seen as license to just hang whatever in the gallery and call it an exhibit, but I'll give the curators more credit than that. Looking at the broad spectrum of works in the room, from curious clay installations to flashy video loops, some central theme was at play here. But in the photographs on display, that theme proves elusive.

Ron Amir's 2004 *Maleq* is a striking large-format square print hung on the gallery's far wall. It's the first thing your eyes are drawn to walking into the exhibit, and provides perhaps the most literal read of the heritage-versus-contemporary crux of the show. In it, a young boy stands in a bedroom with two mattresses on the floor, striking a defensive pose. He's surrounded by telling objects — a Persian carpet covering the entire floor, a painting of an ornate domed mosque, framed Arabic calligraphy. But there are also photos within the photo: a headshot of an older male, presumably a relative, on the right wall, a casual shot of a woman along a beach, wrestling playfully with a small shark on the left wall. It's as if *Maleq* is a self-contained genealogy for the boy in the center, the cultural and personal elements that his life draws on.

Other works are less immediately obvious in their meaning. Tel Aviv-based artist Yochai Avrahami's *Untitled* hones in on a yard with a cracked plastic lawn chair surrounded by bleached skeletal remains and detritus. It looks at first glance like an animal skeleton, but is it? Avrahami's work studies the conflict in Israel and Palestine, and if we imagine for a second that these are human remains, the violence here — violence carried across generations — is palpable.

> Perhaps it's just a study on shapes and textures.

The further along we go, the more ambiguous the work grows. English photographer Corinne Day's *Gardening Time* looks like a page out of a 1960s fashion magazine. Carson Fisk-Vittori's playful *Computers* positions an open laptop against an open book of equal size and coloring. A candle sits at the center of the book, perhaps framing the two objects as literal and figurative sources of knowledge and illumination from different eras. Tamar Lichtenberg's perplexing *Spirals* places an unwound wire from a spiral notebook on a writing desk, as though whatever history its pages once contained has been eradicated for a fresh start. Or perhaps it's just a study on shapes and textures, the natural wood of the tabletop contrasting with the plastic coating of the spiral.

>>> continued on page 18

[capturing the quotidian]

[disc-o-scope]

➤ rock/pop



"Pizza King," from *Strawberry* (Shake It), the fourth album from Cincinnati quartet **Wussy**, begins with New Order-like bass and drums. From there, it bursts into a powerful, atmospheric chorus, the perfect accompaniment for Lisa Walker's evocative lyrics describing small-town desperation. It effectively encapsulates an album in which Wussy — co-fronted by Walker and Chuck Cleaver — expands their sound, while still retaining their tough bar-band appeal. And no one else in indie-rock right now is better at capturing the quotidian with equal parts wit, warmth and snarl. Get it at wussy.bandcamp.com or shakeitrecords.com

—Michael Pelusi

➤ pop/rock

Art-pop high priestess **Kate Bush** returns to show 'em all how it's done. Except it's never been done quite like this. *50 Words for Snow* (Fish People), her second album this year, tackles its titular promise with zestful aplomb but also achieves subtler feats of imagination and expressiveness throughout its seven glistening-gentle, white-flurried powder-puffs of song.

—K. Ross Hoffman

➤ jazz

Heart Protector, the debut CD by saxophonist **Travis Laplante** is not only solo but solitary. According to Laplante, the music was conceived during a summer spent living alone in a Vermont attic, suffering from vertigo; the disorientation and isolation is palpable in the haunted and manic turns his playing takes, at times lashing out in hostile torrents, at others crying out with an almost desperate fragility. Laplante plays Highwire Gallery on Sunday (Nov. 20, museumfire.com).

—Shaun Brady

➤ folk/pop



There's much that's curious about Franco-Finnish twosome **The Do**: the baffling band name, the ineffable charisma of Ohvia Merilahti's potent, versatile soprano, the way their simple-seeming but naggingly elusive folky/poppy/bluesy Tinkertoy tunes flit from gypsy jazz to junk-yard electronica and somehow feel at once sparse and texturally teeming. *Both Ways Open Jaws* (Six Degrees), their modest, ambitious second effort, dances its bohemian dances with a Feist-y, casually effortless sophistication that seems pruned to court mainstream attention, but without sacrificing a quark of their subtle, innate quirk.

—K. Ross Hoffman

flickpick [movie review]



GREENER PASTURES Alexander Payne's first "serious" film explores new territory through against-type casting and subdued self-consciousness, but it feels like he's holding back too much.

THE DESCENDANTS

[B+] **AS THE "BACKUP PARENT"** to two teenage girls, Matt King (George Clooney) is utterly unprepared to take charge when his wife is put into a coma by a speedboat accident. But in Alexander Payne's adaptation of Kaui Hart Hemmings' novel, life has a way of handing things down whether you're ready for them or not. As a Hawaiian who can trace his lineage back to Captain Cook, Matt is heir to a large parcel of undeveloped land which new laws require him to sell off, splitting the proceeds with a raft of first and second cousins bound by his decision. Not surprisingly, the cousins want him to sign with a prosperous developer keen to turn the idyllic cove into a major resort, but Matt balks at converting the site of precious family memories into tourist trap. Although it's laced with understated humor, *The Descendants* is Payne's first "serious" film, which is more a matter of tone than thematic heft. Clooney's performance, which mixes grief with suppressed rage as a more complete picture of his comatose wife emerges, is almost entirely inward-focused, a study in slowly thawing withdrawal, it's a cousin to his turn in last year's *The American*, only without the art-house abstraction. Payne uses more color in the margins, reserving the broadest strokes for Sid (Nick Krause), the surfer-dude companion of Matt's elder daughter. He's somehow both doughy and muscle-bound, an easygoing lunkhead who almost has to turn out to be more than he appears. Elsewhere, Payne casts successfully against type, with a uniquely subdued Matthew Lillard as a maneuvering real-estate agent and a sublime appearance by Judy Greer as his faithful but bewildered wife. There's perhaps a bit too much self-conscious maturity to *The Descendants*; Payne's exploring new territory, but it also feels like he's holding himself back, attempting to evolve through repression. The film could have been livelier without straying too far from its commendable nuance. —*Sam Adams*

A study in thawing withdrawal.

suitespot

Peter Burwasser on classical

TWEAKED

I've never sided with the Verizon Hall bashers.

➤ **DID THE ACOUSTICS** of Verizon Hall need fixing? Enough people thought so and a million and a half buckaroos were ponied up from state and private sources to tighten up the architecture over the past two summers. The work essentially consisted of increasing the rigidity of existing walls and ceilings and adding reflective surfaces, all to the goal of making the space more acoustically lively. The on-stage musicians would hear one another better and the audience would be treated to a more vibrant and detailed sound.

Did it work? I think so, but it's hard to evaluate. At a performance by the Philadelphia Orchestra of the Mozart Symphony No. 40, conducted by Yannick Nezet-Seguin, the motifs seemed to bounce from section to section with a clarity I did not recall hearing before. But maybe this was something that the exciting new artistic director designate was doing? A week earlier, I heard the Curtis Symphony Orchestra, and enjoyed the luster of the violins, but noticed a muffled response from the basses and cellos.

Seating remains a paramount issue. For the Curtis concert, I was in the orchestra boxes. Here, the overhang of the first tier may well contribute to mushy bass response. For two concerts by the orchestra, I was seated mid-orchestra, about 15 rows from the stage. The sound was most vivid at this point, but at another recent concert where I sat in the first tier center, the individual players were more balanced. The trade-off is the added reverb you get with so much increased distance from the un-miked musicians.

The folks who design auditoriums for a living speak of the phenomenon of psychoacoustics. We all hear differently, and even individuals hear differently from one occasion to another. To further complicate things, the musicians interact with the hall in very different ways. Our dear Philadelphians are renowned for their refined and elegant sound, but brasher bands — the Chicago Symphony, for example — have had more success with the cavernous Verizon Hall acoustics.

I have never been on the side of the Verizon Hall bashers. I have heard many glorious-sounding concerts there in its first decade. However, the recent tweaks are probably a positive adjustment of the space. Worth the million and a half dollars? Who knows? What's a relief pitcher worth?

(p_burwasser@citypaper.net)



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+ Head in the Sand
<<< continued from page 14

While the works are striking, their significance is not always clear.

Therein lies the frustration of "Hairy Shoulder." While the individual works are striking, and often quite beautiful, their significance is not always clear, nor is their relation to the show as a whole. What is the connection, for instance, between Dash Snow's *#6 (Ryan vs. Kunle)*, a Nan Goldin-ish depiction of a man snorting a line of coke off his companion's outheld penis, and Harel Luz's untitled close crop of a hand with an equals sign drawn in pen?

The show leaves you puzzling, right down to the image that greets you upon entering — Uri Nir's surreal *Sphinx*. A nude woman crouches on an empty beach, face and knees on the ground, hips in the air, hand clutching an umbrella where the lining has fallen off. The wires jut out into the sky like an antenna, the canvas has fallen around her waist like a pair of pants.

Perhaps the model is mimicking a fallen version of the ancient monument. Probably the artist is commenting on the clash between ancient and modern worlds. But what exactly that comment might be is lost, and the context of the exhibit leaves no clues where to find it.

(j_vettese@citypaper.net)

+ *Through Dec. 4, free, Institute of Contemporary Art, 118 S. 36th St., 215-898-7108, icaphila.org*



+ HUNGRY LITTLE BASTARD

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DIVINE THING

Have you been formally introduced to the Divine Hand Ensemble? By A.D. Amorosi



You won't find Philadelphia's Divine Hand Ensemble in the usual places.

That's not to say they're too fancy for indie-rock watering holes, but with their twists on the sobriety of classical music, they just need more sonic elbow room than you often find on a sweaty club stage. Instead, during the ensemble's year-plus existence, Divine Hand has booked events at Nikola Tesla Inventors Club, the Dorian's Parlor monthly gathering of steampunks and South Street's mosaic-lined Magic Gardens. The curious coterie — a theremin-ist, a string quartet, a classical guitarist, two harpists, a soprano and a tenor — likes to fill a room with new and ancient sounds, sacred music, opera, reinterpreted film scores and reimagined rock songs.

So far they've added their curious touch to *Edward Scissorhands*, *Ghostbusters*, *A Clockwork Orange*, *Suspiria* and other Italian horror movies, not to mention the music of Queen and Zappa. Their swirling, cinematic take on The Specials' "Ghost Town" is particularly haunting.

"We'll sneak a little Mozart in there, as well," laughs bandleader Mano Divina.

"Divine Hand was put together as a vehicle to showcase the art of singing electricity to 21st-century audiences," says Divina. "Our goal is to move people with beautiful music. *Suspiria*'s theme is as beautiful as Beethoven's *Allegretto* from Symphony No. 7. We try to bring that to an audience."

Another thing the spirited, dramatic Divine Hand brings is a sense of fun, without dipping into kitsch. Their covers are neither as staunchly starched as Kronos Quartet nor as dippy as Pink Martini. Divina and co. prefer a sexier theatricality, a hypnotic sensuality stirred on by the purring strings and the whirring theremin.

It's the strangeness and the showiness of that instrument — all those notes bending and breaking at the flick of a player's hand in the air — that worked its magic on Divina. "I got the theremin as a novelty to add a little hocus pocus to our live show but soon fell in love with it, its sound, and decided to dedicate myself to that instrument only," he says.

Then there's Divina Hand's sartorial stature. The ensemble likes to dress formal. Divina teases about buying cutaway tuxes for cheap when a funeral parlor went out of business. "But for events like Dorian's, we whip out the corsets."

Divine Hand's unique sound and vision made them ripe for a documentary about the theremin and the formative months of the ensemble. Filmmaker Sergio Valentino came to Divina with the concept of, "No one's ever done this type of musical venture before." With that, the act's richly visual display and vexing vibes were captured in *21st Century Classical Music*. "Valentino wanted to catch our first year to show how we came together and the struggles that a new classical ensemble must endure to establish itself. So I said, roll 'em."

Since that documentary — and a particularly vivid Scott Johnston-lensed live take on *The Highlander* during 2011 Fringe's Late Nite Cabaret that captures the ensemble at its hottest — Divine Hand has become a YouTube favorite.

"Because we are a modern group, and the type of music that one can appreciate through the visuals of my instrument being played, YouTube and the documentary medium became the best way to display what we do," says Divina. "Sun Ra once told me, personally, to always find new approaches to displaying your music. That, we do."

(a_amorosi@citypaper.net)

✚ *Divine Hand Ensemble plays Sun., Nov. 27, 3 p.m., $35 (with buffet dinner and live music by the Cuban Jazz All Stars) or $10 (concert without dinner). St. James Episcopal Church, 330 S. Bellevue Ave., Langhorne, 215-752-0854, langhornearts.org, divinehand.net.*

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PEACE, LOVE AND UNDERSTANDING

Young women from Israel and Palestine use empathy to bridge a colossal gap

By Shaun Brady



"Weird life, isn't it?" asks Rezan of her best friend, Gal, in the opening moments of *My So-Called Enemy*. The IM exchange, run through with a streak of fatalistic understatement, joins two young women on either side of the world's most intractable conflict. Palestinian Rezan and Israeli Gal were brought together under the auspices of Building Bridges for Peace, a women's leadership program founded in 1993 by social worker Melodye Feldman.

"Rezan and Gal are still friends," Feldman says, "but the continuation of the conflict has really strained their relationship. I think the film is a very accurate portrait of how hard it is to maintain friendships … when both sides are still living in a violent conflict."

My So-Called Enemy will screen tonight as part of a program co-sponsored by the First Person Fest and the Philadelphia Jewish Film Festival. A Zahav-catered "peace meal" will be hosted by Feldman and two former participants in the program, who will lead attendees in exercises and answer questions.

Director Lisa Gossels visited Building Bridges for Peace in July 2002, as a group of teenage Israeli and Palestinian girls arrived in New Jersey for the two-week program, which allows them to bond and then asks each side to imagine themselves in scenarios suffered by the other. She then followed the participants over the ensuing seven years, tracing the impact.

Feldman hopes those who watch the film will walk away with some sense of the effect the program has had. "I hope people will come away with a different perspective on how they view Palestinians and Israelis," she says. "And that they can try not to be so entrenched in their own beliefs, but to open themselves up to hearing a different perspective from what they're used to. Neither side wants to be in this conflict."

My So-Called Enemy traces the way in which such ingrained prejudices quickly erode once both sides are allowed to see each other as human. Though they initially express strident political opinions, most of the young women are soon shopping, swimming and bowling together, and return home with opened minds. It's stunning to hear a teenage girl change from wanting to be a suicide bomber to moving to Chicago in order to escape the suffocating tension.

Feldman founded Building Bridges for Peace after finishing her graduate studies and living in Israel for several years. At the time, as a peace accord seemed within reach, officials from both sides were enthusiastic. "The intent was to bring these two people who considered each other enemies together to give them an opportunity to get to know each other," she explains. "[*New York Times* columnist] Thomas Friedman had written an article saying that the two leaders had negotiated a peace, but what really needed to be worked on was getting the people to trust one another. That was the impetus for the work."

Prospects for peace have taken a notorious downturn (or several) since then, but the program has continued annually. Now based in Colorado, it has grown to include boys and American participants from diverse backgrounds.

"This program has given more to me than you could ever imagine," Feldman says. "It's opened my eyes to the fact that … we have to start with some empathy and understanding."

(a_brady@citypaper.net)

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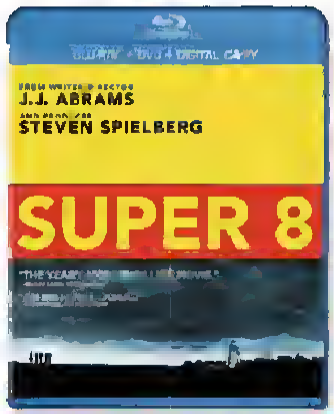
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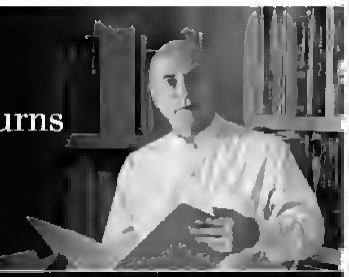
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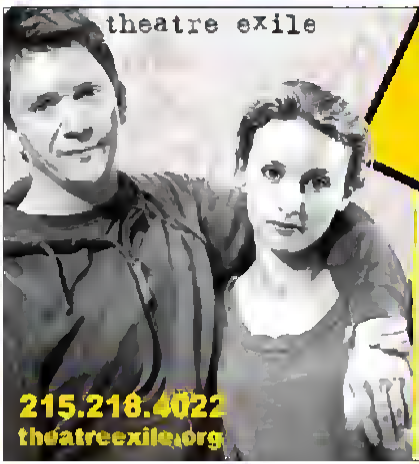
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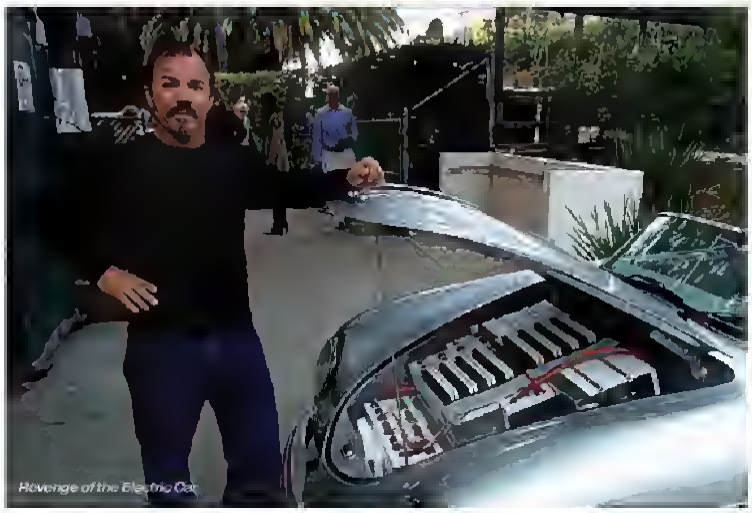
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movie shorts

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Revenge of the Electric Car

+ NEW

THE DESCENDANTS | B+

Read Sam Adams review on p. 15 (Ritz East)

HAPPY FEET TWO

A haiku: Huddled shivering,
stalked by polar bears, penguins
dance to beat back death. *(Not reviewed)*
(Pearl, UA Riverview)

INTO THE ABYSS | B+

The title *Into the Abyss* could serve for any of Werner Herzog's documentaries, but this portrait of death row inmate Michael Perry is perhaps the least Herzogian film in his nonfiction catalogue. Begun as part of a television project, the film dispenses with his instantly identifiable voiceover and proceeds largely through conventional talking-head interviews, although Herzog's off-camera questions lend a familiar touch. (Example: "Describe an encounter with a squirrel.") Although Perry's guilt in the cold-blooded murder is never questioned, Herzog makes his categorical opposition to capital punishment plain, but he does it without minimizing the horror of the original crime. An interview with a former death-house guard makes the point that when killers are put to death, it takes us all into the abyss, and that in dealing with monsters, society makes itself more monstrous. —*Sam Adams (Ritz at the Bourse)*

REVENGE OF THE ELECTRIC CAR | B

"I'm sick and tired of worrying about gas prices every six months, I'm sick and tired of these failed wars in the Middle East," says Gavin Newsom. "I'm sick and tired of breathing the air that we're breathing." One of the several celebrity talking heads in Chris Paine's follow-up to his 2006 film *Who Killed the Electric Car?*, the California lieutenant governor lays out the most obvious reasons electric cars are a good idea. Taking such rationale as pretty much self-evident (Danny DeVito on his now extinct EV1: "I wasn't gunking up the air, it was a fantastic ride"), the new documentary follows independent entrepreneurs like Gadget Abbett (who refits a gas fueled Triumph Spitfire and a GTÉ to take electricity) and Tesla CEO Elon Musk (whom Jon Favreau describes as "the closest you're going to get in real life to Tony Stark"), as well as mainstream bosses like GM's Bob Lutz (who presses for the Chevy Volt) and Nissan's Carlos Ghosn (the Leaf). They all want to make the world better — and they also want to make money. Narrator Tim Robbins introduces turns in the story with colorful, if somewhat simplifying, phrases ("Elon's coup was just what Bob needed to drag GM back into the race"), and the film briefly recalls the 2008 auto hearings (with a shot of a corporate jet to emphasize the Big Three automakers' tone-deafness) as well as the subsequent bailout. These efforts to bring back electric cars help to structure a seemingly linear adventure, as the documentary accepts — and even celebrates — the ways money drives the process of revelation. Where the first film railed against conspiring corporations and government, *Revenge of the Electric Car* insists they need to be part of the solution. —*Cindy Fuchs (Ritz at the Bourse)*

THE TWILIGHT SAGA: BREAKING DAWN, PART 1

Read Drew Lazor's review at citypaper.net/movies (Pearl, UA 69th St., UA Grant, UA Riverview)



+ CONTINUING

50/50 | B

Jonathan Levine's new film is being touted as a "cancer comedy" from the Apatow camp that basically consists of Seth Rogen reacting to his best friends potentially fatal condition with hilarious one-liners. But that description is a false diagnosis. Will Reiser's script, based on his own experience as a young cancer survivor, takes a more nuanced approach, perfectly willing to find comedy in a horrible situation but equally unafraid of venturing into downright sentimental territory. It lunges too far in each direction at times, but Joseph Gordon-Levitt evens out the film's uneasiest tonal shifts, conveying a range of warring emotions from rage to frustration to incomprehension. *—Shaun Brady*

ANONYMOUS | D+

That Shakespearean conspiracy theory is a misbegotten mess. The nut of John Orloff's story is that Shakespeare's plays were written not by poor Will, but by Edward de Vere (Rhys Ifans), a nobleman unwilling to sacrifice his station to the lowly profession of playwriting. Crackpot theories aside, it seems as if there's an intelligent core to Orloff's script, but director Roland Emmerich is hopelessly out of his depth. *—S.A. (Ritz at the Bourse)*

THE IDES OF MARCH | B

Talking fast and spinning faster, Stephen Myers (Ryan Gosling) is a real up-and-comer, press secretary to Mike Morris (George Clooney), the liberal Pennsylvania governor vying for the Democratic presidential nomination. But he doesn't just view the job as a career ladder with a built-in paycheck — he really believes Morris will truly improve peoples' lives once he moves into the White House. But that doesn't mean he's guileless — since no one in the game can stay clean for long, Myers is soon pantsed into a nasty corner. As director, Clooney starts and ends *The Ides of March* with impressive precision, bottling the brawniest chunk of Myers' trajectory without burning minutes on his rise or eventual fall. *—Drew Lazor (Ritz Five)*

IMMORTALS | C+



It's not a negative that Tarsem Singh (*The Cell*, *The Fall*) hides most of the acting in his video-game-violent *Immortals* behind jewel-encrusted masks and under pointy metallic headdresses — the visionary weirdo's reshuffling of myth is so brazenly style-fixated that any time spent on emoting would seem wasteful. Greek hero Theseus (Henry Cavill, hiding his time before *Man of Steel*) here born to a poor peasant mother, gets no respect in his little seaside village, despite elite fighting skills ground into him by a peculiar old man (John Hurt) who just so happens to be Zeus (Luke Evans) disguised in mortal form. Then philosophy-spouting pomegranate-eating King Hyperion (Mickey Rourke) shows up rolling squad-deep Xerxes-style (*Immortals* and *300* share producers) with multiple goals, including finding a magic bow, releasing the imprisoned Titans to ruboot the Olympians and enslaving Theseus' brethren, including uncorrupted soothsayer Phaedra (Freida Pinto). Kellen Lutz from *Twilight* and Stephen Dorff somehow factor into all of this as well, which should tell you all you need to know about heftiness of plot; Tarsem's focus is 1,000 percent slo-mo blood and guts, which pops off in high-gloss 3-D thanks to master fight choreographer Jean Frenette. (Rourke's still got it!) Sensibility is sparse, but spear skewerings are not. *—D.L.*

IN TIME | C-

We can all agree that a post-apocalyptic world in which no one ages past the peak of their physical attractiveness is the best possible post-apocalyptic situation, yes? But that doesn't mean *In Time*, two hours of pretty people running around doing pretty much nothing, works on anything more than an eye-candy level. In a society where every human's internal clock starts counting down a year the second they hit 25, time (they say this word a lot) is money, power and status. The haves sitting on decades, the have-nots scraping by for shitty minutes. Constantly looking for a way to get himself and his 50-year-old mother (Olivia Wilde, smashing the MILF paradigm) out of the 'hood, Will (Justin Timberlake) lucks into a century-long cache of time (time time time!), raising red flags with the time gestapo led by Raymond Leon (Cillian Murphy). Will ends up infiltrating the opulent New Greenwich and kidnapping/shacking up with Sylvia (Amanda Seyfried), the wealthy (in time!) daughter of a wealthy banker (Vincent Kartheiser), who of course comes from family time. Limp attempts at fiscal satire notwithstanding, the strangest thing about *In Time* is the dull behavior of the leads. For a movie that wouldn't exist without full-on acknowledgment of life's finality, they spend an inordinate amount of time (time!) sitting around in crappy motels and chatting. *—D.L.*

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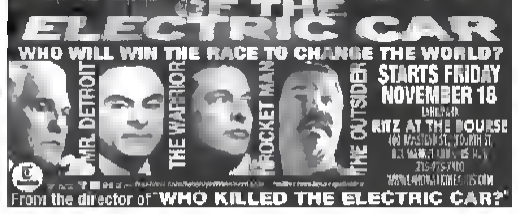
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RITZ AT THE BOURSE



From the director of "WHO KILLED THE ELECTRIC CAR?"

movie shorts

J. EDGAR | C

Clint Eastwood's penchant for sweeping out the dusty corners of bygone eras is done no favors by his intermittently interesting bundling of the private J. Edgar Hoover, more myopic than biopic. Starting with a new-tered, latter-days Hoover (Leonardo DiCaprio) recounting his successes to a series of rapt and handsome male agents and plodding between past and present from there, Eastwood tracks the famously eccentric FBI founder from his underling beginnings to his position atop the Bureau heap, a post he lorded over like The One Ring for almost 40 years. Whether hogging all public credit for splashy cases like John Dillinger and the Lindbergh Baby or blackmailing Kennedys and Roosevelts with horrific stockpiles of information, DiCaprio's Hoover is a twitchy, odious caricature, one whose paranoia and unchecked power hunger are clunkily attributed to you-know-who mother Annie (trademark chilly Judi Dench), who combats her son's gay predilections by warning him that she'd "rather have a dead son than a daffodil for a son." (Yes, there is a cross-dressing scene, and it's about as poignant and relevant as weeping Leo DiCaprio in a muumuu and beaded necklace can be. It's stupid.) To that end, screenwriter Dustin Lance Black (*Milk*) does well parsing the man's much-dissected preferences, stoking real human warmth between Hoover and his suspected lover, Clyde Tolson (*The Social Network*'s Armie Hammer), all the while hinting that Hoover was perhaps too stilted to be classified as anything but asexual. But these moments are infrequent, as Eastwood is too fixated on his jump-ing-beans narrative to think about whether we care about the people who comprise it. *—D.L. (Ritz Five)*

JACK AND JILL

A haiku: If your Facebook page says you enjoyed this movie, we're no longer friends. *(Not reviewed)*

LIKE CRAZY | C-

Drake Doremus' low-key weeper charts the transatlantic travails of a young couple (Felicity Jones and Anton Yelchin) in a long-distance relationship. The film's improvisational style facilitates a strong turn from Jones as a privileged Brit who doesn't seem to understand that overstaying her student visa can have irrevocable consequences, but it also makes for shapeless scenes and the monotonous rhythm of separations and reunions

Photograph by [illegible]

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thegooseisloose

How to cook the old-school holiday bird without losing your head.

Words by Felicia D'Ambrosio | Photos by Neal Santos

IT'S NOT heartening when you tell a James Beard Award-winning chef — Mike Solomonov, whom I work with at Federal Donuts — that you're going to cook a goose, and the first thing he says is, "Dude, that shit is hard."

Jonathan Adams, chef/partner at Pub & Kitchen, immediately concurred. "Goose is fairly tricky," he told me. "I've yet to cook one that I enjoy, other than confit legs." This seemed to be the unified opinion I received from bird-familiar professionals, both in Philadelphia and further afield.

A holiday archetype on par with wassail and Yorkshire pudding — i.e., things Americans have never eaten but have read about in Dickens novels — the bronzed bird is a traditional celebratory feast in the United Kingdom, Italy, Germany, France and China, typically served in late fall or early winter. And it's been that way for centuries. "The first animal to be domesticated by civilized cultures was the dog," said Jim Schultz, the pre-eminent South Dakota-based rancher of the fatty birds. "But no one can say if the next was a goose or a cow."

Unlike chickens, which can be manipulated into constantly laying eggs via canny husbandry, the springtime-laying goose cannot be coerced into year-round production, a factor that has hastened its decline on farmsteads and, in turn, the popular table. "A goose egg is about eight times the size of a chicken egg," explained Schultz. "It's like a 150-pound woman giving birth to a 7-and-a-half-pound child three times a week. It's very seasonal, and takes very much out of their bones." The bird's schedule means you must wait until fall or early winter to butcher an 18- to 22-week-old bird, the limited availability, hefty price and grande size of the critter (they average about 12 pounds) makes it that much more of a specialty item.

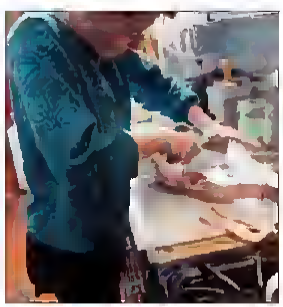
"We feed them fresh greens from three weeks old, then alfalfa in fall, like cattle," said Schultz, whose company ships frozen whole and parted-out geese. "They are pricey because of that. It takes 7 pounds of feed to put 1 pound of meat on the goose."

Assuming you're ready to pay the $7.99-per-pound price goose fetches, there is still the trick of actually locating one. In search of a fresh bird, I did what all Philadelphians looking for strange meat should do: I called Sonny D'Angelo of D'Angelo Bros. in the Italian Market. Unfortunately for me, the butcher was on vacation and his sweet mother was steadfast in her refusal to special-order anything without him. Still confident that in America, anything can be had if you've got the cash, I emailed a host of farmer friends. Surely these folks have "goose guys" to recommend, I thought.

I was wrong.

Now slightly daunted, I called Pub & Kitchen to see if Adams could help locate the beast, all while frantically Googling "goose Philadelphia" (and getting weird results like "barking collies to fix smelly goose problem"). Adams told me he could easily order a fresh bird through his restaurant from meat purveyors LaFreda and

>>> continued on page 27



mealticket
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D'Artagnan. That was a Wednesday, Thursday came and went with no bird. Adams set up a Friday delivery. We touched base Friday afternoon. "Bad news," he said. "No goose. I've got the D'Artagnan rep calling around to find you one." Just a few hours later, he dropped the hammer. There was nary a fresh goose in the tri-state area.

Now in a full-on food-writing crisis, I returned to Schultz, font of all goose-related wisdom. They ship their frozen birds directly, as well as to retailers such as Godshall's Poultry in Reading Terminal Market, where I finally scored a 12-pound, frozen-solid bird, complete with long, headless neck.

After two days of thawing in the fridge, uncovered — Adams suggested allowing the goose to dry out to produce that roasting-highlight crunchy crème brûlée skin — I had a game plan. "We have this Norman Rockwell image in our head of the whole roast bird, but scientifically it's not possible to cook the legs through without blowing the breast out," he told me. I took his advice and removed the legs from the body to confit them, or slowly cook them under their own fat.

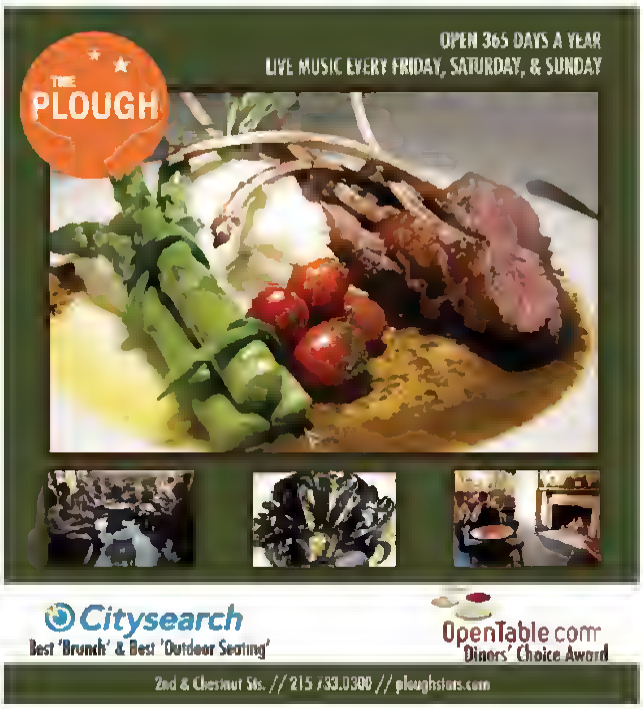
Having (badly) butchered the legs off, trimmed away the wing tips and neck and removed the heart, kidneys, liver and all visible fat, I set about following the simple recipe on Schultz's aptly named website, roastgoose.com. An initial blast of heat at 400 degrees set all remaining fat to rendering. This yielded nearly a quart, which I siphoned off and refrigerated for my confit.

Two hours later, we were ready to carve. Deeply browned, with richly flavored, super-crispy skin, the bird was a far more impressive sight than a typical turkey, even minus the legs. Since the goose has a million years of flying built into its DNA, the entire bird is dark meat, like a duck. The myoglobin-rich, slow-twitch muscles are intensely flavorful and, once the fat is rendered, quite lean. The only drawback to the unusual feast is its cost per person — my $90, 12-pound goose, with stuffing and sides, would have served six without leftovers. There's excellent stock to be made from the roasted carcass and gravy from the offal, neck and wing tips, bonus bits far too tasty to waste.

If the promise of a richer, more fulsome holiday feast is tempting, but the process I just outlined sounds too daunting, you can order a whole smoked goose online from Schultz — he spent three years perfecting the recipe in collaboration with the University of South Dakota's meat sciences department. "We combined a pre-roast at a low temperature for a long time with a smoking cycle," he explains. "This is a centerpiece meal — it tastes like a goose, it's tender, the skin is perfectly melted down and crispy, and each one is picture-perfect when you take it out of the oven."

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At Godshall's, I scored a 12-pound, **frozen-solid** bird, complete with long, headless neck.





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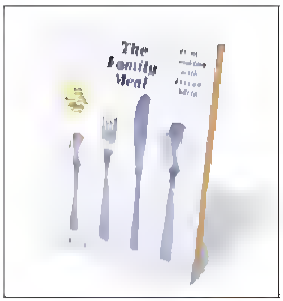
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flashinthepans

Our hands-on reviews of the season's biggest cookbook releases.

By Felicia D'Ambrosio, Adam Erace and Drew Lazor | Photos by Neal Santos





THE HOLIDAYS are prime cookbook season, with every food writer, eating pundit, famous chef and TV personality dropping text in support of gift-giving bedlam. It's true that cookbooks make fabulous presents, but with so many out there, there's no solid way to tell which hardcovers are worth $34.95 and which should be left alone. That's why Team Meal Ticket has come together to vet some of this year's most prominent food-shelf releases. We cooked recipes out of every single one of these books to more aptly inform you about them.

The Family Meal: Home Cooking with Ferran Adrià

Icon, innovator, genius, oracle. Celebrated chef Ferran Adrià can be painted only in the most outsized superlatives. Since 1987, when Adrià took charge of its kitchen, the Catalonian restaurant elBulli has ascended haute cuisine's most dizzying heights. In his second cookbook, *The Family Meal: Home Cooking with Ferran Adrià* (Phaidon, Oct. 3), the chef makes a 180-degree turn from foams and pearls, illustrating the simple food he and his 75-member staff eat every day until the restaurant's closing in July 2011.

Thirty-one three-course meals, fashioned from readily available ingredients and scaled to serve two, six, 20 or 75, are rendered in a practical and even nostalgic style. The spreads are bookended by a popped-out shopping list and countdown-style timeline of preparation. Each following page of recipes reads like a comic book, with every step of the process documented and captioned with instructions. This is a maximalist layout that sets a new standard of user-friendliness.

The achiote-rubbed, slow-cooked pork shoulder I attempted fell into sexy shreds after a long, foil-wrapped session in the oven, a bright red-onion salsa and charred tortillas completed the meal for less than $3 per person. Though Adrià's legacy is defined by his futuristic vision of cooking, the hungry amateur will find this engaging guide to honest food a far more tangible gift. —*Felicia D'Ambrosio*

Rustic Italian Food

Since I've been old enough to eat, I've eaten pasta. But with my grandparents already one and two generations removed from Italy, the skill of making it fresh was lost long before it could be passed down through the maternal ranks. The prospect always seemed so daunting and time-consuming. *Rustic Italian Food* (Ten Speed, Nov. 1), homeboy Marc Vetri's handsome new cookbook, proved me wrong.

To be sure, there are several processes in here requiring fusilli extruders, intense prep times and very nimble fingers, but *Rustic Italian* is mostly cake. The orrechetti dough, for example, comes together with only semolina flour and water, and once I got the hang of inverting the "little ears" on

>>> continued on page 30



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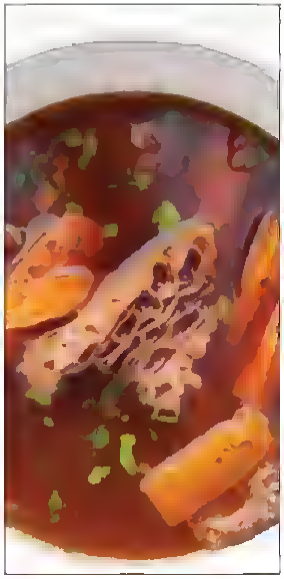
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my pinky finger, I had a whole sheet pan within 20 minutes.

Veal ragu with escarole goes with the orrechietti, and *Rustic Italian* provides instructions on grinding cubed veal leg and fatback at home. I used pre-ground veal, but now that I've tackled fresh pasta, I wouldn't be opposed to playing butcher. This book is good like that, building foundations home cooks can expand upon. —*Adam Erace*

■ Odd Bits: How to Cook the Rest of the Animal

Though eating offal has become a veiny fashion statement for the ravenously food-inclined, celebrating neglected parts can double as food advocacy, at least according to Jennifer McLagan. In her book *Odd Bits: How to Cook the Rest of the Animal* (Ten Speed, Sept. 13), the plucky Australian chef and writer champions brains, feet, ears, gizzards, liver and all the other discard-bin fodder we're raised to fear, framing their consumption as a smack in the face of the disposal proclivities of supermarket zombies.

All that might sound hifalutin, but rest assured that *Odd Bits* is the most enthusiastic book about organs you'll ever encounter. I gravitated immediately toward McLagan's Calvados Tripe (pictured, left), a bewitching hard-cider-based stew that required both squares of honeycomb tripe and a split cow's foot topper. If that was French farmhouse as hell, the author's fried sweetbreads (pictured, p. 30 and 34) were restaurant-quality to a T. Extensive prep begat springy bite-size portions that held onto a simple breadcrumb crust and crisped in scalding fat with nasc, serving the sweetbreads with bacon and a butter-caper-vermouth sauce made it that much easier for friends unfamiliar with the suppertime appeal of the thymus gland to enjoy. —*Drew Lazor*

■ Cooking Without Borders

Does a fascinating culinary life automatically translate to a fascinating cookbook? Unfortunately not, and in the case of Anita Lo's *Cooking Without Borders* (Stewart, Tabori & Chang, Oct. 1), intimate stories are rendered academic in the telling.

Lo, chef and owner of New York's annisa, was raised outside Detroit by a Chinese father and a Malaysian mother. Her dad died when she was young, so most of her formative years were spent with her German-American stepfather. Other constants for the peripatetic family were international travel and a diverse cast of live-in cooks and nannies, all of whom shared their cooking with an eager-to-learn Lo.

This upbringing led Lo to success, but in *Borders*, she gets lost in her own words — there are personal asides leading into chapters and recipes, but anecdotes too often fall away in favor of surgical tasting notes. Then there's the issue of odd layout. Lo's boneless spareribs, stuffed with a ground pork and glass noodle mixture, tasted tremendous, but the intensive preparation was hindered by constantly having to flip back and forth between pages to keep track of ingredients and instructions.

Since it's Lo's first-ever cookbook, there had to be some pressure to blow the doors off. Here's hoping publishers recognize that there are much cleaner ways to parlay such a talented chef's work for No. 2. —*Drew Lazor*

■ The Art of Living According to Joe Beef

"A Cookbook of Sorts" is the subtitle to *The Art of Living According to Joe Beef* (Ten Speed, Oct. 11), a boyish, idiosyncratic guide from Frédéric Morin and David McMillan, who own Joe Beef, McKiernan Luncheonette and Liverpool House in the Little Burgundy section of Montreal. The eccentrically arranged work contains scads of smirk-making recipes from Joe Beef (Mackerel Benedict, horse filets) and elsewhere, but they're only half as interesting (and twice as complicated) as everything else between the two covers.

When you buy this book, you're also getting a biography of Joe Beef's namesake, an Irish immigrant who ran a notorious tavern in the 19th century; a dissertation on casse-croutes, Quebec's beloved snack bars; instructions for building a garden in a crack den and welding a smoker; and a hungry traveler's guide to Montreal. These freewheeling stories are the beef, so to speak, of *Art of Living*, and though the "Lentils Like Baked Beans" I made turned out tasty enough, I'll sooner turn back to this book when I need to know where to find the best smoked eel in Quebec or the best day to catch the Chaleur train to the tip of mainland Canada. —*Adam Erace*

■ Heston Blumenthal at Home

While the aim of Ferran Adrià's aforementioned home-cooking tome seems to be softening up the enigmatic Spaniard, the new "at home" book from his modernist contemporary, Heston Blumenthal, is professorial by comparison. It's the scientist-chef's stylish attempt at a catch-all kitchen reference, expounding on precepts of cooking both empirical and philosophical while also instructing us on how to make a nice prawn cocktail.

Heston Blumenthal at Home (Bloomsbury, Nov. 22) is a back-to-basics piece of work, the distinction being that Blumenthal has very specific notions of what comprises such "basics." He's not going to tell you how to scramble eggs without suggesting you sous vide them in a 75 degrees Celsius water bath. (All measurements are metric, so have your Yankee conversion chart handy.) He'll school you on Maillard reactions before breaking into the right way to sear a steak. To be fair, very few of these recipes require fancy equipment, though Blumenthal does drop in a few tricky situations "for the cook who wants to push the boat out."

Since I can barely swim, I chose to take on Marmite Consomme, based both on its classical nature and its overt British quirkitude. Blumenthal, experimental as he may be, is not above giving you tennis elbow — I sliced up no fewer than 20 leeks, five enormous onions and seven giant carrots to line a pressure cooker already filled with red wine and 750 grams of brown butter (that's about seven sticks' worth). Somewhere between filtering the broth with egg whites and finishing the soup with sherry vinegar and spoonfuls of the funky-ass titular yeast spread, I realized that my consommé looked nothing like it does in the book. Not sure what I did wrong, but I'm confident that a reread of Blumenthal's exacting prose will remedy that straight away. —*Drew Lazor*

■ American Flavor

"When I think about American food,

>>> continued on page 34

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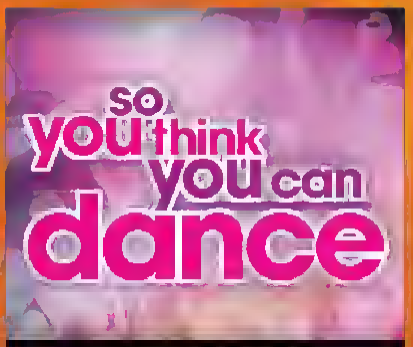


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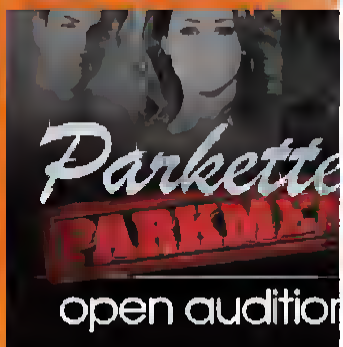
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I think about the road," explains Andrew Carmellini, chef/partner of Locanda Verde and The Dutch in New York. That introduces his *American Flavor* (Ecco, Oct. 18), inspired by childhood road trips with his father and brother from Cleveland to his dad's native Miami. The most evocative recipes here are the ones that conjure Carmellini's past: his grandmother's salad dressing; "fried mush," sweetened polenta patties from a favorite pancake house in West Virginia; potica, a date- and walnut-stuffed Eastern European coffee cake baked at the Honey Hut in Cleveland.

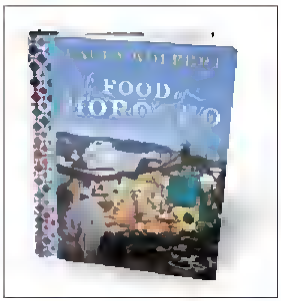
Recipes from the chef's travels and experiences later in life also pepper the book, like the lamb chili inspired by his old apartment in the Curry Hill section of Manhattan. This easy recipe — most of *American Flavor* is as approachable as a kitten — is how his Aunt Sylvie might reinterpret an Indian curry, with ground lamb, cumin and chili powder. It was even better the following day, topped with Carmellini's ingenious substitution for sour cream: cool cucumber raita. —*Adam Erace*

The Food of Morocco

My first attempt at b'ercha, a pan-fried flatbread traditional to the Middle Atlas region of Morocco, split down the center like an old pair of pants when I flipped it with a metal spatula. Paula Wolfert, author of *The Food of Morocco* (Ecco, Oct. 4), warned me to be gentle. "Harcha is fragile, so only use your thinnest, most flexible spatula when flipping." So I tossed the unyielding utensil into the sink and covered it with dirty dishes, like a killer trying to conceal the murder weapon.

This cookbook, a jewel-toned stunner peppered with Berber proverbs, is rich with insight on the foodways and culture of the North African nation. Breads and desserts frame the meat of the book, the former section most mesmerizing with its tantalizing pictures of pastries shaped like serpents and gazelle horns. Moroccans are born bakers. I am not, so I tried out the no-knead harcha dough, made by dribbling honeyed herbal tea into semolina, butter, olive oil, baking powder and salt until a paste forms.

Rolled smaller and flipped with the proper spatula, my second batch of harcha turned out better but still not ideal — they crumbled so readily I had to eat them with a fork. Fortunately, that didn't take away from their appealing cornbread-like texture and humble sweetness, a fine complement to Wolfert's recipe for country cheese, a blend of chevre, wooday za'atar and olive oil I whipped up while the bread cooked. —*Adam Erace*



Lidia's Italy in America

TV host Lidia Bastianich is Everymama, the warm, welcoming font of maternal wisdom from which all Italian food knowledge and sheet pasta springs. In *Lidia's Italy in America* (Knopf, Oct. 25), Bastianich takes her huggable shtick on the road, dropping in on Italian-American communities and culling their recipes in one big gravy-stained travelogue.

People like to qualify media with "not your mother's X" monikers, but this book basically *is* your mother's, full of easy, crowd-pleasing dishes. (That the descriptor "lusty" is used on the cover to pump out the food is slightly unnerving.) Bastianich, who wrote the book with her daughter, Tanya, visits Italian strongholds in New York, Cali, New Orleans, Chicago and more, with nice representation given to Philly — mentions include Fante's, Di Bruno's, George's, Sarcone's and Claudio's, and you can make the chicken trombino from Ralph's. I opted to crank out potato gnocchi in a sauce of gorgonzola and peas, a straightforward preparation made smoother by full-color photos displaying just how to fork-mark these fussy little things. —*Drew Lazor*



Eleven Madison Park: The Cookbook

Restaurateur Danny Meyer scandalized the food world when the news broke that he was selling New York's Eleven Madison Park to chef Daniel Humm and GM Will Guidara just months after it won the 2011 James Beard Award for Outstanding Restaurant. It's not often that a cookbook doubles as a forum for confirming industry gossip, but Meyer's foreword to Humm and Guidara's *Eleven Madison Park: The Cookbook* (Little, Brown, Nov. 11) did just that.

Beginning appropriately with the rebirth of spring, the book organizes more than 125 complete dishes into sections by season. These elegant recipes are related in spare directions best suited for ambitious home cooks who are already familiar with the fundamentals and in possession of key tools.

Lacking the equipment to sous vide or the budget for black truffles, I zeroed in on a roasted beef tenderloin, red-wine braised onions and bordelaise sauce broken with rendered marrow fat, omitting the spendy pods of seared foie gras. Three hours after lighting a fire under the onions, we tucked into the gorgeously rare meat, basted with thyme brown butter and prickled by the long-cooked, vinegar-sparked onions. Roasted at a relatively low 300 degrees Farenheit for 35 minutes, the super tender filet achieved a melting texture quite unfamiliar to me, a cook who craves hot flames and crispy bits.

With winter at the door, spending a day constructing a meal conceived at one of the most ambitious restaurants in America sounds less like a chore and more like a spirited challenge. —*Felicia D'Ambrosio*

Momofuku Milk Bar

"Unfortunately, cookie dough is not my only vice," writes Christina Tosi in the intro to the "Crunch" chapter of *Momofuku Milk Bar* (Clarkson Potter, Oct. 25). The young sugar junkie's intensely sweet, improbably textured confections for chef David Chang's Momofuku universe are inventive enough to raise cosmic questions. Like, how does one achieve a cookie with a lacy, toffee-like edge and a tall, fudgy center?

Curiosity is satisfied and secrets revealed in the casually hip but incredibly thorough guide, written in Tosi's humorous, conversational style. The best info can be found in the technique department. Butter creamed with sugar and egg blooms into a lofty cloud under Tosi's recommended 8 to 10 minutes of high-speed mixing. The Cornflake Crunch, seasoned with milk powder and salt, added a savory contrast to the candy-crisp edges and thrillingly gooey centers of the Cornflake-Chocolate Chip-Marshmallow Cookies that threatened to overspread their parchment as they baked.

If your idea of a great dessert is a little piece of dark chocolate and a few raspberries, you don't need *Milk Bar*. But if the finest moments of your life include alone time with raw cookie dough, it's time to drink the Cereal Milk and join the cult of Christina. —*Felicia D'Ambrosio*

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UNDER THE TABLE

➤ **MARC VETRI ONLY** wishes for the kind of loving homage Howard Johnson's long-gone City Line location gets in the opening chapter of Adam Gopnik's ***The Table Comes First: Family, France, and the Meaning of Food*** (Knopf, Oct. 25)

"You told the menu-bearing woman at the cash register 'Four for dinner,' and suddenly, inexplicably, you were in a booth, and there was dinner for four!" he writes. "This sense of being ... in the most welcoming of rooms attended by the most considerate of servers ... was a blessing felt there and sought ever since."

It's the only Philly food landmark in *Table*, but far from the only one in Gopnik's heart. "My Proustian madeleine is Tastykake," he says on the phone from Boston, an earlier stop on a book tour that brings the 55-year-old staff writer for *The New Yorker* back to his native Philly tonight. "My grandfather owned a little grocery store and I used to 'work' for him when I was a kid, which basically involved me eating a lot of Krimpets and Chocolate Cupcakes."

Gopnik's family left here for Montreal when he was 12, and he says the French influence there, plus his five years living in Paris, ultimately had the greater impact when it came to food. Separating the kitchen from the dining room to create the sense of magic 10-year-old Gopnik felt at Ho Jo is one of many Gallic contributions Gopnik chronicles in *Table*'s opening restaurant-history chapter.

The book turns recipe-gritty in fanciful fictional emails Gopnik writes to deceased turn-of-the-20th-century Philly food writer Elizabeth Pennell about preparing dinners for his family. He calls these meals "the raft of family life, the occasion for social bonding, and in times of difficulty, a truce space."

More than just psychologically smart, the meal can also be sacred. Gopnik argues in the book's philosophical ruminations and on the phone. "Every major faith has rituals around food, whether it be a kosher meal or First Communion," he says. "Even as our country has become less officially religious, the food persists and the rituals become secular."

Which brings us to Thanksgiving and the Americans who will be saying grace next Thursday. "How many people will even enjoy the day?" Gopnik counters. "A lot of people hate their relatives. And yet we go back, year after year, as an act of faith."

(cwyman@citypaper.net)

◆ *Adam Gopnik speaks Thu., Nov. 17, 7:30 p.m. $15. Free Library, Central Branch, 1901 Vine St., 215-567-4341. freelibrary.org.*



SLATE EXPECTATIONS. The beverage program at the Farmers' Cabinet is unparalleled, but the food has some catching up to do.

JESSICA KOURKOUNIS

[review]

SELLING THE FARM

Sublime drinks and so-so eats are stocked in the Farmers' Cabinet. **By Adam Erace**

THE FARMERS' CABINET | *1113 Walnut St., 215-923-1113, thefarmerscabinet.com. Lunch served Mon.-Sat., 11:30 a.m.-2:30 p.m., dinner served daily, 5-11 p.m., Sunday brunch served 11:30 a.m.-9 p.m. Bar menu available Mon.-Thu., 2:30 p.m.-mid., Fri.-Sat., 2:30 p.m.-1 a.m., Sun. 5-11 p.m. Appetizers, $9-$13, entrées, $23-$29, desserts, $7-$8, five-course tasting, $60*

The piano player is on, but the bartenders are on-er. All around, conversation bubbles like coffee in a stove-top percolator. Dangling candles in Mason jars cast an amber glow over the room, painting the ladies and gents present in the warm sepia tones of a Victorian photograph. The employees look the part, in their narrow vests, suspenders, armbands and twirlable mustaches a cartoon villain would envy.

More on citypaper.net

We've seen this scene before, and whether you think the old-timey Prohibition shtick so cool or so over, few do it with more aplomb than the Farmers' Cabinet.

Named for a home-ec handbook published in Old City in the mid-19th century, this rambling manse of burlap-tanted alcoves, shadowy bars, subterranean loos and secret dining rooms is so convincingly staged, it's hard to recall the name of that Italian seafood place that used to live here. (Jos Pesce, in case you were wondering.) The Farmers' Cabinet is what this king-size slice of real estate was always meant to be. Or at least it's hard not to feel that way as the hostess leads you to the "beer hall," where seats await at a handsome communal table flanked by walls of oak casks.

Matt Scheller and Matt and Colleen Swartz are the owners, though you may think it Steinbrennerian the way the Farmers' Cabinet has amassed talent. Drew Nugent on the piano, Phoebe Esmon on cocktails, Terry Hawbaker on house beers, too many excellent servers you recognize on the floor. The proprietors have thought of everything, it seems. Except the food.

That was the sentiment back when Peter Felton — a veteran of the ownership's Bethlehem spots and their short-lived Fork & Barrel in East Falls — and the skeleton crew that followed his departure steered the kitchen into a perilous maelstrom. Then Jason Goodman, sous chef at Parc, crossed Broad to take the helm. Now, with two months in the rear-view, Goodman thinks the Farmers' Cabinet is poised to "move into a direction where we can be a competitive restaurant in this city."

MORE FOOD AND DRINK COVERAGE AT CITYPAPER.NET/MEALTICKET

Goodman has brought laser-like focus to a formerly freewheeling program. Barring the comical "premeal" category, the menu abides by neat divisions of cheese, charcuterie and pickles, starters, and entrées, sprinkled throughout which were glimmers enforcing potential. House-made merguez, for example, a friggin' firecracker alongside a pan-seared lamb loin with pearl barley and delicata purée. Or meaty, crunchy tempura frog legs stuffed with pork shoulder, a creation (currently not on the menu) so prep-intensive and so clever it makes me think Goodman is either a masochist or a genius.

>>> continued on adjacent page

+Selling the Farm

<<< continued from previous page

The food is still half a dozen reading levels below the beverages.

Those glimmers mesmerized, but like fireflies, they flashed with frustrating infrequence. Under Goodman, the food here has taken a step up, but overall, it's still half a dozen reading levels below the restaurant's peerless beverage program, immersive atmosphere and taut service.

A lot of it was sheer execution, like the braised beef ribs, a specimen of local grass-fed designation so proud it resisted the idea of actually being eaten. The braised, cider barbecue-sauce lacquered meat gripped its bone, obstinate even when it met my knife. Petals of chewy venison followed, mounted on parsnips, celery root, sweet potatoes and rutabagas, some of which were so undercooked they snapped like carrot sticks. The lemon-white chocolate cheesecake was wicked sweet. The apple tart fell apart.

In other instances, poor conception was to blame. Pork rinds accessorized a pail of escargot drowned in whiskey butter, faddish and unnecessary. Do I dunk the chicharones or try to balance a snail on one like a crostini? Cornbread muffins shot through with black pepper were tasty, but didn't relate to the aforementioned beef ribs. Meanwhile, a limp apple/radish/pear salad opposed undersalted duck rillettes on a narrow slate. The plate looked pretty, but as a serving vessel it proved about as functional as an inner tube. At times, like when the array of pickles arrived, there were so many tiny jars spread about the table I felt like I was at a perfume counter.

Man, sometimes they make the food here hard to eat. That sentiment mounted into a growing annoyance during my first trip. Instead of worrying so much about having a haiku for every cocktail, I silently griped, maybe make sure the bread-service baguette isn't cold and stale. Give me a knife for the rillettes and a fork for the salad, because one doesn't work for the other.

I don't mean to demean the literary prose that accompanies the cocktails, be they poems, myths, anecdotes or Tom Waits lyrics. Powder Horn Punch, served in a foppish cut-crystal punch glass, delivered a history lesson on ammunitions procedures in the 19th-century British Navy. But it's the shavings of nutmeg across the surface I'll really remember, a warm olfactory salutation preceding each swallow of dark rum, cinnamon tea, maple and lime.

The drinks at the Farmers' Cabinet are sublime, even if you're the sort that finds whimsical names and esoteric ingredients grating. As for beer, if rare and unusual is your bag, there's nowhere better. Five taps are dedicated to the house beers (brewed in Alexandria, Va., following delays of an onsite nanobrewery), while 26 more unleash Dutch rauchbiers, Italian pilsners and Norwegian one-offs.

The food should be half this terrific. Goodman's making moves, like installing a new pastry chef and rolling out five-course tasting menus for just $60. I like the sound of it, and to be fair, Goodman hasn't been dealt an easy hand in this 200-seat beast. The bar gets butts in the seats, but it's up to him to get them to stay for dinner.

(adam.erace@citypaper.net)

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feedingfrenzy

By Drew Lazor



➤ NOW SEATING

Ela | Jason Cichonski helped out his partner, Chip Roman, with the March opening of Chestnut Hill's elegant Mica, and now they're flipping roles for Ela, the progressive American bar/restaurant done up just the way the former Lacroix chef de cuisine wanted. Starting with a complete cosmetic overhaul of the old Amali space, Ela aims to be a naighborhood destination with a reasonable $23 ceiling for entrées, but that doesn't translate to dumbed-down food. Cichonski is still cooking at an incredibly detail-oriented level, but this time we can afford regular visits. Standouts on the opening menu include popcorn panna-cotta topped with shrimp, asparagus, smoked roe and olive oil, and Magret duck breast served over pretzel spaetzle with Brussels sprouts, smoked butternut squash purée and duck jus (pictured). Ela's open for dinner Tuesday to Sunday. *627 S. Third St., 267-687-8512, elaphilly.com.*

Yogorino | The unfairly delicious Italian yogurt brand Yogorino, which opened its first American stand-alone operation in Rittenhouse in 2009, has expanded with a futuristic-lookin' second location in Center City. In addition to their soft-serve probiotic-blessed specialty, this shop is serving a rotating lineup of its own gelati and sorbetti. Hours: Sun.-Thu., 11 a.m.-10 p.m., Fri.-Sat., 11 a.m.-11 p.m. *1205 Walnut St., 215-238-2669, yogorino.com.*

M Kee | Chinatown ain't exactly hurting for duck houses, but more cannot hurt. M Kee, which opened last week, serves up a big menu of noodles (soups, Hong Kong-style, pan fried, etc.), plus congee, rice dishes, hot pots and a small selection of General Tso-approved Chinese/American choices, which they counter by offering edgier fare like snails, frogs and tripe. *1002 Race St., 215-238-8883.*

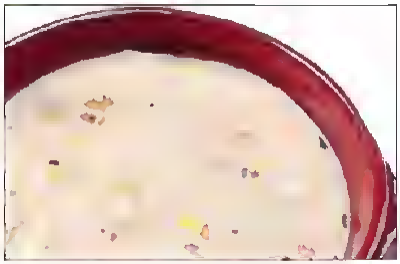
➤ LITTLE VITTLES

Stephen Starr's **Route 6** opens at 600 N. Broad tomorrow under chef **Anthony DiRienzo** ➤ **Wa Joe** has taken over for Miran at 2034 Chestnut. **Moon Lee**, a vet of New York's **KungGangSan** and Upper Darby's **Pocha Pocha**, is chef/owner. ➤ Rittenhouse's **Spread Bagelry** (262 S. 20th St.) has acquired 269 S. 20th, just across the street, for a bakery. Should open by spring 2012.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

[the week in eats]

+ WHAT'S COOKING



Stout and Chowder Festival *Sat., Nov. 19, 5-8 p.m., $60* ➤ The second annual Stout and Chowder Festival, a fundraiser benefitting the Independence Seaport Museum, is back offering dark seasonal brews, stews and soups and an assortment of dessert stations. Unlimited samplings from Dock Street, Flying Fish, Philadelphia Brewing Co. and Yards, plus treats from Franklin Fountain and Betty's Speakeasy, are included in the price, as well as access to museum exhibits before 5 p.m., a keepsake mug and an invitation to the after-party at Triumph Brewing Co. in Old City. *Independence Seaport Museum, 211 S. Columbus Blvd., 215-413-8655, rollingbarrel.com.*

Last Saturday Barbecue at The Corner *Sat., Nov. 19, 5:30-11 p.m., $35* ➤ This weekend marks the final upstairs barbecue dinner at The Corner, a weekly special that's been running since the summer. The family-style feast offers a pig roast, collards, Irish-style potato salad, baked beans, jalapeño cornbread and chocolate budino with cream. Reservations are encouraged. *The Corner, 102 S. 13th St., 215-735-7500, thephillycornercom.*

Beaujolais Nouveau Pairing at Bistrot La Minette *Thu.-Fri., Nov. 17-18, 5:30-10:30 p.m., $35-$55* ➤ The ever-popular vin de premeur, Beaujolais Nouveau, is ready for you to enjoy. The fruity red, which cannot be released for sale before the third Thursday of November in accordance with French law, will be celebrated at La Minette with a special four-course pairing. The menu features onion soup, pike quenelles with Nantua sauce, crayfish and mushrooms, veal and cream stew with galette Lyonnaise, and walnut tart with vanilla ice cream and caramel sauce. Wine pairing is an additional $20. *Bistrot La Minette, 623 S. Sixth St., 215-925-8000, bistrotlaminette.com.*

Tinto Celebrates Don Quixote *Thu., Nov. 17, 6:30-8:30 p.m., $70-$100* ➤ Tinto gives an edible nod to Cervantes' chivalrous Spaniard with a special "three-battle" (three courses, plus dessert) dinner. Dish selections include house-cured duck prosciutto with foie gras mousse and noble sherry vinegar; poached egg with cod espuma and zucchini; and an assortment of ricotta crema, pineapple saffron and passion-fruit ice cream. There's an optional wine pairing for an additional $30. *Tinto, 114 S. 20th St., 215-665-9150, tintorestaurant.com.*

—Nicola Rossi

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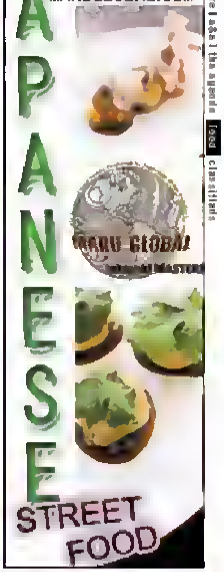
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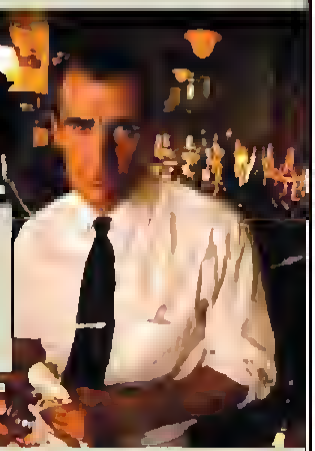
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Most critically, Doreoms asserts the couple s bond rather than instilling it, which is to say it feels more like a structural obligation than a perfect match —*S.A. (Ritz Five)*

MARGIN CALL | C

A gnosmopebet of the banality of greed first-time writer/director J C Chandor's long dark night of the soulless is set on the eve of the 2008 financial crisis as one Wall Street firm comes to grips with the toxic mess it s gotten itself — and everyone who's invested in it — into. As he's escorted from his office following the latest round of downsizing, analyst Stanley Tucci hands a USB drive off to underling Zachary Quinto an actual rocket scientist who immediately grasps what Tucci was un to. The never quite-defined ugliness in the numbers travels up the corporate ladder through a smart cast, all well-versed in dead-eyed charm Paul Bettany, Kevin Spacey Demi Moore Simon Baker and finally, a gheulish Jeremy Irons Perched at the edge of a cliff the decision comes to throw everyone else over to sell off those assets immediately before word gets out of their worthlessness. Each struggles with the plan in inverse proportion to their position but ultimately self-interest rules the day While it's wise na Chander's part to avoid the seductive glamour that turned Gordon Gekko into an anti-hero a generation ago, his alternative is a ponderously staged morality play that clumsily frames the fine performances *Margin Call* is little more than a parade of expository speeches, delivered on elevators, limos or most often while staring out of high-rise windows at the NYC skyline —*S.B.*

MARTHA MARCY MAY MARLENE | B+

Elizabeth Olsen makes a striking debut in Sean Durkin's movie about a young woman decompressing from her time in a nebulously defined cult. The details of the group to which she belonged are left vague, but whatever beliefs they might espouse are less important than the sense of belonging Whetever's happened to her she s damaged beyond all but extensive repair, and it a not clear what it will take her to mend. Durkin s assured if ever-arty approach can make for frustrating watching but Olsen grounds the film with the assurance of a seasoned pro —*S.A. (Ritz Five)*

MELANCHOLIA | B+

After letting his right brain roam free with *Antichrist*, Lars von Trier's left hemisphere is back in charge with *Melancholia* in which chronically depressed Justine (Kirsten Dunst) treats imminent apocalypse like an other bad day In the movie s first section, Justine preps for her wedding, the culmination of her attempts to put her mental illness behind her But surely as the malevolent planet which dominates its latter half her self-destructive nature keeps pulling at her, aided by a self involved father (John Hurt) with a floozy on each arm and a scowling mother (Charlotte Rampling) whose doomy prophecies have a selffulfilling air Sure enough, Justine s special day implodes in spectacular fashion Cut to some time later as she recuperates on the dreary estate of her sister Claire (Charlotte Gainsbourg), and disdainful brother-in-law John (Kiefer Sutherland) It s here that the planet Melancholia makes itself known, an implacable blue orb heading steadily for our own John an amateur astronomer clings to reports of a narrow escape but Justine knows the end is nigh (as do we thanks to an operatic opening montage) *If Antichrist* was von Trier's anguished depiction of his own crippling depression, which was so severe he couldn't hold a camera steady for years, *Melancholia* is a coolly fatalistic reconciliation that not only accepts but embraces his illness. When the world ends only those who always expected the worst will be prepared While it's not as clinically detached as *Dogville*, Melancholia has a bloodless beauty not unlike its pale-skinned heroine Dunst allows Justine s façade to crumble, but she only exposes skin, where Gainsbourg in *Antichrist* flayed herself alive The movie doesn t stint on its planet size central metaphor-building to a climax that puts the scope of modern movie theaters to vigorous use But for a movie about losing control, *Melancholia* sometimes exercises too much of it —*S.A. (Ritz at the Bourse)*

movie shorts

PARANORMAL ACTIVITY 3

A haiku. Know what would be so much cuter? Paranormal Snacktivity Fwse *(Not reviewed)*

PUSS IN BOOTS

A haiku. This emvie is a ... how you say? Ah yes It s a prequel to *Shrek 2 (Not reviewed)*

REAL STEEL | C-

By the year 2020, according to *Real Steel*, human boxers will be replaced by pugilistic robots engineered to provide fans with maxed out levels of mechanized carnage But Shawn Levy's Super Bowl advertisement of a movie, a roughshod cocktail of father-son melodrama and sporting theatrics, also asserts that shameless cosmercialism will remain a huge part of the on canvas experience in the future The actual fight sequences, a mix of CGI, animatronics and real-life consulting from boxing legend Sugar Ray Leonard are an honest blast but it's hard to get riled up for the theatrics with innumerable Hewlett-Packard and Budweiser brand drops shining across the screen —*D.L.*

THE RUM DIARY | A-

It's 1970, and New York journalist Paul Kemp (Johnny Depp) has come to Puerto Rico to work for the *San Juan Star* He's dying to write on the poverty of the neighborhood away from the tourist areas — but his editor mandates that he focus on those who are achieving the American Dream. *The Rum Diary* is packed with smart sexual innuendos and ridiculous









situations, voodoo, hallucinogenics, a turtle with a bejeweled shell and an intoxicated Nazi lover make for a '70s *Hangover*. —*Anna Pan*

THE SKIN I LIVE IN | A-

Antonio Banderas plays Robert Ledgard, a cosmetic surgeon obsessed with creating a more durable synthetic replacement for human skin. His guinea pig is a woman (Elena Anaya) who lives locked in an upstairs room in his massive house, her body covered by a form fitting suit and her face encased in a translucent mask. We think her exterior tells us little, it's the way the pieces fit together that reveals *The Skin I Live In* is Pedro Almodóvar's best film in more than a decade, supremely confident and deeply unsettling, with a climactic twist that all but requires repeat viewing. —*S.A. (Ritz at the Bourse)*

TAKE SHELTER | A-



Samantha's (Jessica Chastain) morning routine is cemented in Jeff Nichols' film. Regardless of whether her contractor husband, Curtis (Michael Shannon), has time to eat, the pattern is familiar and comforting; when it's disrupted, the morning ritual is missed. The disruption begins just as the movie does, as viewers are invited into what seem to be Curtis' nightmares. Fearing that he may be losing his mind, Curtis visits a counselor and his doctor prescribes a sedative. But talking doesn't help. He believes the storm is coming. Samantha worries, tries to keep focused on their daughter and on their routine. Meanwhile, audiences begin to wonder, along with Curtis, whether it's the routines or the nightmares that are real. —*C.F. (Ritz at the Bourse)*

TOWER HEIST | C-

It's possible to make a grilled cheese sandwich without turning on the stove. Toast the bread, and throw it in the microwave for 30 seconds. The finished product will look like it's supposed to, but it was done lazily and you know it. Herein lies the problem with *Tower Heist*. It looks like a movie. It sounds like a movie. It features people who are generally in movies, but at the end of the day it's a grilled cheese sandwich made in the microwave. Neither a convincing heist flick nor a winning comedy, it's just kind of there. —*Chris Brown*

A VERY HAROLD & KUMAR 3D CHRISTMAS | B-

The third *Harold & Kumar* works familiar territory with a handful of pretty decent new jokes. It's been six years since the two college stoners landed at Guantanamo. As life has pushed Harold (John Cho) and Kumar (Kal Penn) apart, circumstances pull them together, beginning with a quest to replace a flamed-out Christmas tree and eventually putting them on the wrong side of a Russian mobster (Elias Koteas) and Santa Claus himself. The 3D provides the opportunity for a handful of gags, often about the surgeon's subpar 3D—but mostly just accounts for an unnecessary bump in the ticket price. —*S.A.*

+ REPERTORY FILM

AMBLER THEATER

108 E. Butler Ave., Ambler, 215-345-7855, amblertheater.org. **Ponyo** (2008, Japan, 101 min.) A little boy makes friends with a goldfish that wants to become human. *Sat., Nov. 19, 11 a.m., $4.* **99 Percent Sure** (2011, U.S., 108 min.) A sneak peek at local director Pat Taggart's film about an author whose newfound success shakes up his homebody way of life. *Sun., Nov. 20, 10 p.m., $9.75*

BRYN MAWR FILM INSTITUTE

824 W. Lancaster Ave., Bryn Mawr, 610-527-9898, brynmawrfilm.org. **The Muppets Take Manhattan** (1984, U.S., 94 min.) The Muppets go to NYC to get their musical on Broadway. *Sat., Nov. 19, 11 a.m., $5.* **The Wizard of Oz Sing-Along** (1939, U.S., 101 min.) See if you can keep up with Judy. *Tue., Nov. 22, 7 p.m., $10*

CHESTNUT HILL FILM GROUP

Free Library, Chestnut Hill Branch, 8711 Germantown Ave., 215-248-0877, armcinema25.com. **All About Eve** (1950, U.S., 138 min.) Bette Davis' Margo Channing will cut a bitch in a heartbeat. *Tue., Nov. 22, 7:30 p.m., free*

COLONIAL THEATRE

227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com. **Babe** (1995, U.S., 95 min.) The story of a little pig who was adopted by a family of border collies. *Sat., Nov. 19, 2 p.m., $8.* **The Killing** (1956, U.S., 85 min.) Thieves plan to rob a racetrack. *Neigh. Sun., Nov. 20, 2 p.m., $8.* **Being Elmo: A Puppeteer's Journey** (2011, U.S., 80 min.) A doc about the man behind *Sesame Street*'s wiry red

juggler. *Sun., Nov. 20, 4:30 p.m., $8.* **Inni** (2011, Iceland, 74 min.) A live concert/documentary of Icelandic rock group Sigur Rós' latest album. *Tue.–Wed., Nov. 22–23, 7:30 p.m., $8*

INTERNATIONAL HOUSE

3701 Chestnut St., 215-387-5125, ihousephilly.org. **Minding the Gap. The Films of Dick Fontaine.** A collection of films by the U.K.'s cinema vérité legend. *Thu.–Sat., Nov. 17–19, 7 p.m., $9*

MEDIUM RARE CINEMA

7141 Germantown Ave., regrettablesincerity.com. **The Lift** (1983, Netherlands, 99 min.) An elevator goes on a killing spree. *Thu., Nov. 17, 7 p.m., $7.* **Cold Blooded** (1995, U.S., 92 min.) When he falls in love with a yoga instructor, a hitman has to figure out how to get out of the mob. *Fri., Nov. 18, 7 p.m., free*

RADICAL ANIMATION FOR FREE KIDS AND UNGROWN ADULTS

City Hall, West Arch, Broad and Market streets, radicalcityphilly.wordpress.com. **Azur and Asmar** (2006, France, 98 min.) Two brothers race to find the Djinn fairy. *Sat., Nov. 19, 5 p.m., free*

SECRET CINEMA

Moore College of Art & Design, 1916 Race St., 215-965-4099, thesecretcinema.com. **Weird Cartoons 2011.** A spattering of unusual animations dating as far back as the 1920s. *Sat., Nov. 19, 8 p.m., $8*

WOODEN SHOE

704 South St., 215-413-0899, woodenshoebooks.com. **The Angry Brigade** (1873, U.S., 73 min.) A history of Britain's first urban guerrilla group. *Sun., Nov. 20, 7 p.m., free*

More on citypaper.net

the agenda

LISTINGS@CITYPAPER.NET | **NOV. 17 - NOV. 23**

[loaded with self-loving contours]



NO EXIT Jersey band Real Estate plays Johnny Brenda's on Monday

SHAWN BRACKBILL

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.

IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit-event with the following details: date, time, address of venue, telephone number and admission price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

11.17

[rock]

+ MARC RIBOT'S CERAMIC DOG

Eccentricity and punk rock have always been liberally laced through Marc Ribot's guitar playing, whether he's shredding with fellow Downtown jazz experimentalists, accompanying Charlie Chaplin's antics, or providing genre-defying wizardry for the likes of Tom Waits and Elvis Costello. But those elements come strongly to the fore with Ceramic Dog, a trio designed to shrug off all the hybridity and focus on bluntly direct rock. Of course, hiring bassist Shahzad Ismaily and drummer Ches Smith, both deft boundary-crossers on their own, means that a bit of expansive virtuosity can't help but creep in around the fringes.

—Shaun Brady

Thu., Nov. 17, 8 p.m., $15. Johnny Brenda's, 1201 N. Frankford Ave., 877-435-3849, armenianskatshop.org.

[theater]

+ TREASURE ISLAND

After eight new holiday pantos — that uniquely British family-friendly fairy tale–based musical comedy form that People's Light & Theatre Co. has made its own — the Malvern theater is finally restaging one of its originals. 2007's rollicking *Treasure Island*. Writer Kathryn Petersen and composer/lyricist Michael Ogborn are reinvigorating the show with Berrymore Award-winning director Pete Pryor and People's Light's comic veterans — led by the funniest man in a dress, seriously, ever, Mark Lazar, in the traditional "grand dame" role. Guaranteed audience participation, candy-hurling, pirate-talking, nonstop silliness.

—Mark Cofta

Through Jan. 6, $35-$45, People's Light & Theatre Co., 30 Conestoga Road, Malvern, 610-644-3500, peopleslight.org.

[cabaret/theater]

+ MIDNIGHT MONSTER MAYHEM!

Max Guerin is known for his longtime role as co-founder, instrumentalist and all-around tall guy behind Philly's fright-inducing, spookily literate Absinthe Drinkers. He's used to the creepy-crawling cabaret stuff. Yet who knew that deep in the black heart of Guerin lies the telltale beating heart of a playwright? His brand new *Midnight Monster Mayhem!*, directed by Stan Heleva and starring the Walking Fish's home-team Burlesque Troupe, is dedicated to lousy late-night horror show hosts, cheesy B-movie monster movies and the fans who love them.

—A.D. Amorosi

Thu.-Sat., Nov. 17-19, 9 p.m., $15, Walking Fish Theatre, 2508 Frankford Ave., 215-427-2556, walkingfishtheatre.com.

[visual art]

+ UNDER THE INFLUENCE

Like J.J. Hunsecker says about Sydney Falco in *The Sweet Smell of Success*, Philadelphia multimedia artist Tristin Lowe has "several faces, none of them too pretty." The young Lowe's cell phone photography and malleable sculptural work can be torn and tattered, filled with self-loathing and rich with stubborn machismo. Or it can be tenderly elegant, supple, loaded with self-loving contours that seem almost feminine by contrast. While exhibitions like his *Macha Desk* at the Fabric Workshop showed off the former ideal, Lowe's work at the Perelman champions the latter: sensuous and serene in glowing neons (*Visither 1*'s wrench-like hanging object of purplish-blue hues) and fuzzy felt (*Lunacy*'s giant woolly cloth sculptural orb). Not every item in "Under the Influence" is calming — the fire-engine-red neon comet, the surrealistic, pillowy, Lewis Carroll–like door in the gallery's entrance — but what did you expect from Philly's catty provocateur?

—A.D. Amorosi

Through Jan. 29, $8. Philadelphia Museum of Art: Perelman Building, 2525 Pennsylvania Ave., 215-763-8100, philamuseum.org.

FRIDAY

11.18

[dance]

+ PINK HAIR AFFAIR

For the neon-wigged woman of the Pink Hair Affair, dance is the best vehicle to express female independence and all of its trappings. For the troupe's debut work on empowerment and sexuality, *Let the Night Be Dark*, choreographer Kaleigh Jones asks, "What is expected of women? Should we settle for what we are comfortable with — or should we prove to ourselves and others that we can do more?" The answer comes from interpretive moves, yes, but also through the real-life display of what the female body is capable of; showcasing what a woman can do, in body and mind, Jones displays each dancer's energy, sexuality, pas-

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son and angst. In the end, each one will express how she finds her inner beauty, strength and peace — in a way that only a dancer can.

—Meg Augustin

Fri.-Sat., Nov. 18-19, 8 p.m., $10, Mascher Space Co-op, 156 Carll & Moore Aves., pinkhairaffair.com

[lgbtq]

+ U.S. MR. GAY COMPETITION

This weekend's nationwide slew of beefcakes ups the ante on standard LGBTQ pageantry. The second annual U.S. Mr. Gay Competition is a two-day spectacle featuring the country's finest gay men competing in categories designed to showcase both intellect and general hunkiness. The competition will kick off Friday with a preliminary Q&A session hosted by TruTV's Scott Nevins and *NY Ink* badass Robert "Robear" Chinosi. Competitors will then move forward to the remaining two rounds on Saturday to duke it out in evening wear and — what's destined to be the fan favorite — swimwear. Be sure to check Critical Mass this week to keep tabs on hottie-pants hometown representative Dashiell Sears.

—Brandon Baker

Fri.-Sat., Nov. 18-19, various times, $15-$55, Voyeur Nightclub, 1221 St. James St., 215-833-4163, nightlifeguy.com

[rock/pop]

+ LOS CAMPESINOS!

No longer in the business of epic, noisy, hyperactive twee hook-fests, the ever-idiosyncratic Welsh septet Los Campesinos! has largely moved on to epic, noisy smart-alecky emo trudges. The band's rapidly deepening bleakness can be charted by their album titles, as *Hello, Sadness* (Arts & Crafts) follows last year's *Romance Is Boring*, cueing the strings and finding frontman Gareth Campesinos! in a frail (but still garrulous) state following a recent breakup (with Slow Club's Rebecca Taylor). But if they've lost their youngster's twinkle and are just barely hanging on to that exclamation point, they've got a tight grip on clattering crescendo and deftly tortured metaphor, and they still know their way around a good cathartic group-shouted vocal.

—K. Ross Hoffman

Fri., Nov. 18, 8:30 p.m., $15-$16 all ages, with Reading Rainbow, Union Transfer, 1026 Spring Garden St., 215-232-2100, utphilly.com

SATURDAY

11.19

[rock/pop]

+ DRIVE-BY TRUCKERS

The live show is DBT's lifeblood, and few do it better, oscillating easily between giant rock hooks and tender character studies, never failing to look like they're having a grand old time (the handle of Jack Daniels on stage doesn't



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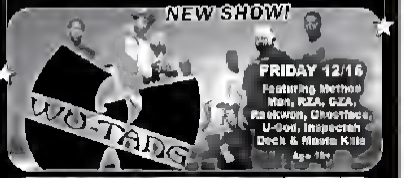
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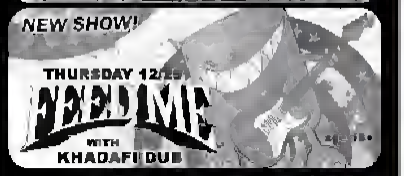
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12/17 THE WAR ON DRUGS
SUN AIRWAY, APE SCHOOL

12/20 LUCERO

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hurt). The band's latest, *Go-Go Boots* (ATO), has a sly, sinister energy and even flirts with vintage Muscle Shoals soul. "The Fireplace Poker" is a standout, a master class in storytelling from frontman Patterson Hood detailing the fall of a small town preacher-cum philanderer-cum-murderer.

—Lee Siebert

Sat., Nov. 19, 8 p.m. $30. TLA, 334 South St., 215-922-1011. locationsmusic.com.

[cycling]

+ TWEED RIDE PHILADELPHIA



Do you yearn for the long-lost days of dapper duds and the fush 'stache? The fourth annual Tweed Ride recalls those finer bits of life. A celebration of turn-of-the-century fashions, particularly the tweed suit, this Victorian esque bike ride starts at Water Works and heads down the Schuylkill Trail for a leisurely peddle through OG promenades Rittenhouse and Washington squares. After the ride, prizes will be awarded for Dapper Chap, Sappy Lass, Marvelous Mustache and Stylish Steed. Not in it for the exercise? Dress your best for the after-ride games and pints at O'Reilly's Pub.

—Meg Augustin

Sat. Nov. 19, noon, free. Water Works, 640 Water Works Drive, tweedride.philabike.com.

[rock/pop]

+ MARIA TAYLOR

"What if I turn 49 with no husband in mind?" Maria Taylor asks on "Bad Idea?" "Well, I guess there's just a glitch in my design." We've heard her sounding vulnerable and needy



before, but here she comes across as playful — and more than a little like Jenny Lewis. The t a a different mode for Taylor, and while it's not her strong suit, it gives insight into where her head was when she wrote the songs for *Overlook* (Saddle Creek), a return to solo work after an Azure Ray revival. Her usual breathy intimacy resurfaces on material both dreamy ("Along for the Ride") and tense ("Masterplan"); better yet are sensuous songs like "Matador" and "In a Bad Way," which suggest she's learning from any glitches in her design.

—M.J. Fine

Sat. Nov. 13, 7:30 p.m., $10, with Dead Fingers and The Grenadines, Kung Fu Necktie, 1250 N. Front St., 877-436-3849, kungfunecktie.com.

[jazz]

+ ROBIN EUBANKS' MENTAL IMAGES

Like any set of brothers, Philly's famed Eubanks boys found distinct ways to express their shared genetic material. Trumpeter Duane forged a sel id straight-ahead path, while guitarist Kevin strode into the pop realm, spending 15 years as a foil for Jay Leno. Robin, the eldest, has always been the most adventurous of the three, landing him spots in such



renowned ensembles as the SFJAZZ Collective and bassist Dave Holland's quintet and big band. His Mental Images group is a malleable platform for exploring combinations of acoustic and electric, jazz, soul and gospel.

—Shaun Brady

Sat. Nov. 13, 8 and 10 p.m., $20-$25, Chris' Jazz Café, 1421 Sansom St., 215-568-3131, chrisjazzcafe.com.

[pop/lgbtq]

+ GLITTER IN THE AIR

The 40-member Philadelphia Voices of Pride, in partnership with the Mazzoni Center, pays homage to all things gay in the entertainment biz. They'll be singing classics by out-and-proud queer songwriters like Elton John and Stephen Sondheim, but, as group member Sean Hanrahan explains, "We also felt we should honor the straight allies who stand alongside us in our fight for equality." On this side of the spectrum, expect tunes from *Rent* and *Glee*, plus current hits from Lady Gaga, Katy Perry and Pink — whose song "Glitter in the Air" gave the show its super-sparkly name.

—Anna Pan

Sat. Nov. 13, 8 p.m., $20, Church of St. Luke and the Epiphany, 330 S. 13th St., pvop.org.

SUNDAY

11.20

[classical]

+ LEON BATES

In the first half of the 20th century, as music began to veer into the treacherous territory of atonality, a powerful style of composition emerged that embraced both the exciting adventure of modernism and the unabashed emotional appeal of high Romanticism. The recital of the terrific Philadelphia pia nist Leon Bates this weekend is a showcase of that sort of brawny, highly entertaining work, including music by Ravel, Rachmaninoff and Prokofiev. This is the ideal repertoire for Bates, who delivers the goods with a grand, big sound that rings with musical color.

—Peter Burwasser

Sun., Nov. 20, 3 p.m., $12, Philadelphia Museum of Art, 2600 Ben Franklin Parkway, 215-560-6000, pmacconcerts.org.

[dance/lecture]

+ I DANCED BECAUSE I WANTED TO SAY SOMETHING

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theater, film and music. But what do we know about Jews in dance? Not so much. The scholarly program "I Danced Because I Wanted To Say Something" helps fill in the gaps about Jews who helped shape modern dance in the U.S. Many of these movers were protégés of Martha Graham who subsequently put their own stamp on performance that placed high value on psychology and self-expression. The event features lectures by dance ethnographer Jill Gellerman and Judith Brin Ingber, author of *Seeing Israeli and Jewish Dance*. There's a live performance of Anna Sokolow's powerful ode to mourning, *Kaddish*, and archival videos. "We did not just want to talk about dance," says Josh Perelman, deputy programming director at the National Museum of American Jewish History. "We want to give people a chance to know, 'What did it look like?'"

—Deri Kasrel

Sun., Nov. 20, 3 p.m., $10, National Museum of American Jewish History, 55 N. Fifth St., 215-923-3811, nmajh.org

MONDAY

11.21

[ambient/pop]

+ AZAM ALI

You may have heard her voice while on a massage table, in a movie theater or on the dance-floor, but Azam Ali's latest work is meant for the rocking chair. Though becoming a mother inspired Ali to record a collection of lullabies, *From Night to the Edge of Day* (Six Degrees) draws as much from her experiences in exile. Given her life's journey from Iran to India to Los Angeles and Montreal, Ali is keenly in touch with the pain of being cut off from the motherland. (Isn't that what babies are really crying about?) Whether she's singing in Farsi or borrowing words from Azeri, Kurdi, Palestinians and Turks, Ali creates a space for melancholia and wonder, longing and soothing, wandering and nesting.

—M.J. Fine

Mon., Nov. 21, 7 p.m., $23-$55, with Rogay and the Carmen, International House, 3701 Chestnut St., 215-925-3559, danangfierst.com/imusa.

queerbait

Josh Middleton on the LGBTQ scene



> JIVE TURKEY

Sure, the night before Thanksgiving is ideal for holiday meal prep, but who wants to chill with a dead bird on one of the biggest party nights in town? Toss that baster aside and find something to be thankful for at one of these gay, all-about-the-boogie soirees. Your granny can handle the stuffing.

El Dia de Accion de Gracias *9 p.m., $5, 3G Lounge, 300 W. Girard Ave., 267-324-3816, raicesltnopride.com* ➤ The newly formed **Raices Latino Pride Philadelphia** (RLPP), a group dedicated to building a stronger Latino LGBTQ presence locally, is kicking off a series of monthly mixers with this diverse networking fête. Get your salsa on in line dance classes led by **Celeste Polanco** or catch performances by singer-songwriter Myrna Elena, poet Louie Ortiz and the Asereco Dancers (pictured).

Dance Your Ass Off Scene Party *9 p.m., $8, VoyeurNightclub, 1221 St. James St., 215-735-5772, facebook.com/TLBTEProductions* ➤ **DJ Goddess** and **Drew G** will tag-team the turntables at this monster-size lesbian dance party that organizer **Tracy Buchholz** says will benefit Sink or Swim, a new local nonprofit that helps fund medical expenses for uninsured Philadelphians. Take a break from the dancefloor for local dancer/hula-hoop expert **Madelene Belle**. Word on the street, ladies, is that she's got a body that won't quit.

GayGlo *10 p.m., $5, iCandy, 254 S. 12th St., 267-324-3500, clubicandy.com* ➤ For a twist on the international paint party GayGlow, the crew at **iCandy** is outfitting its space with black lights so partygoers can get all fluorescent. **DJ Domenic Romeo** will man the dancefloor while bartenders offer specials on ultraviolet-friendly tonic drinks. And if you're game, assistant manager **Mike Probe** says drag queens will be on hand to douse you in UV body paint. Doooogit!

(josh.middleton@citypaper.net)

Have an upcoming LGBTQ event? Give it here. E-mail listings@citypaper.net.

[rock/pop]

+ REAL ESTATE/ BIG TROUBLES

This might be the least challenging night of indie rock out there. Nice New Jersey boys Real Estate, sweetly sleepy soundtrackers of the suburban ordinary, recently turned in a sophomore set, *Days* (Domino), that's every bit as tidily dappled and gently jangly as their 2009 debut, a bit brighter and friendlier perhaps, not quite as stuck inside its shell, but still very far from lively and outgoing. Their state-mates Big Troubles (both bands hail from Ridgewood) initially come up with a good deal more angst. There's the band name-song with its like "Misery," "Sad Girls" and "Minor Keys," and bucket-loads of accordingly brooding, sourpuss lyrics — but it's an old, familiar, comfortably worn-in angst to match a comfy depressive hand-me-down sound on loan from generations of power-poppers, college rockers and alterna-hazers. *Romantic Comedy*, their Slumberland how, comes flush with early Foun tains of Wayne and Smashing Pumpkins flashbacks, delivered with a permanently hushed veneer and a seal of authenticity from been-there, done-that producer Mitch Easter.

—K. Ross Hoffman

Mon., Nov. 21, 9:15 p.m., $12, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849, johnnybrendas.com.

More on citypaper.net

Winter Beer Fest

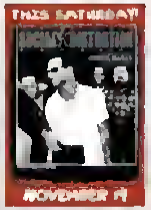
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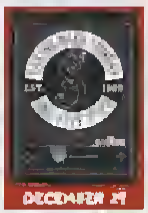











11.23 TOMMY LEE & DJ AERO
DJ SET - FREE @ BACKSTAGE PARTY PIT

11.26 GUSTO
DJ SET - FOUNDATION ROOM

12.3 DJ SKRIBBLE
DJ SET - FOUNDATION ROOM

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dj nights

A SELECTIVE GUIDE TO WHAT SANGS IN PHILLY | BY GAIR MARKING AKA DEV79

W	Weekly		Drum 'n Bass		Hip-hop		Rock/Pop
M	Monthly		Dubstep/Garage		House		Techno
1	One-off		Electro		Latin		Top 40/ Hip-hop/ R&B
N/C	No Charge		Experimental		Progressive/ House		Trance
	Breaks		Funk/Soul		Reggae		World
	Downtempo		Goth/Industrial				

Arts Garage
1533 Ridge Ave., 215-765-2703

Fluid
613 S. Fourth St., 215-629-0565

The Institute
549 N. 12th St., 267-318-7772

Kung Fu Necktie
1248 N. Front St., 215-291-4919

Medusa Lounge
27 S. 21st St., 215-557-1981

Raven Lounge
1711 Sansom St., 215-840-3577

Silk City
435 Spring Garden St., 215-592-8839

Starlight Ballroom
460 N. Ninth St., 267-765-5210

Vesuvio
736 S. Eighth St., 215-922-8380

XO Lounge
1437 South St., 215-735-2210

FRI., NOV 18

■ **DUTTY CHUTNEY M** ■ ● @ Fluid w/DJ Maaadjo, DJ M-Ski, Sammy Slice and Cool Hand Luke. After brief hiatus, the boys are back with their monthly alert to give you those reggae-soca- and bhangra-sound-system vibes. $5

■ **THE BALL M** ● @ Kung Fu Necktie w/Connie Baker and DJ Apt. One. Host Lola Kinks brings you them mod-crowd source featuring the return of one of Philly's favorite DJ sons. $5

● **KULTURE SHOCK M** ○ ■ XO Lounge w/DJ Kristoff Bile, Dr Octa-Pussy, Zombie Kitten and Collapse DJs. Get your fix of industrial, ebm, new wave and more at the cyber fetish-themed party that features live acts, fetish performances and body painting. $5-$10

■ **FILTHY FRIDAYS M** ■ ● @ M Rees w/Grandtheuse, Mjolnir, Basskatt y and Kobunny. True Dirty Records monthly residency with dirty dancefloor sounds so you can get your body right and your mind in the gutter. $10

SAT., NOV 19

■ **BOOM BAP M** ● ▲ ♦ @ Fluid w/8th Wonder, Milave, Apple Juice and Case Blum. A night of classic-party rocking, featuring the talented DJ and Grammy-winning producer. $10.

■ **BEER RAVE M** ■ ● ♥ @ Medusa Lounge w/Black Matter, Your Dirty Habit, Skittanyg, PLS DNT STP, Art CRX and Aaron Rudnin. The Sea Cult Records gang is here to give your body a workout in the finest basement rave atmosphere in town. $5

● **SOUTHSIDE M** ■ ● ♦ ● @ Vesuvio w/Krueger, Fiser and Copout. The Teamwork DJs present this party which is focused on tropical future-bass as well as other progressive underground sounds to make you move free

● **DIRTY DIRTY BEATS M** ♦ ▲ ♦ ● @ Arts Garage w/Mr. Dangerfield, Architech, Dr Octa-Pussy-Kebunny, Nick Cosmo, Jeff Heart, Matt Cue, Deep C., Dirty Nitrous, Nick Nice and more. A new monthly, three-room party as you can rave your face off real proper like. $10-$15



SAT., NOV. 19

+ DUB SET

↑ ●▸ ● Starlight Ballroom w/Matty G, Cotti, Conscious Pilot, Penpal, Mjolnir and !QMC. Bass music and dubstep continues to dominate the club world, and this massive 18 plus throwdown will show you why. Seraph presents this party featuring DGs Matty G and Cotti, representing the U.S. West Coast and U.K. respectively. Expect a healthy dose of up-front dub plate pressure and exciting sounds that'll rumble your body and mind. $15-$20

■ **UNDERGROUND SZNX M** ● @ The Institute w/Ryan Gallagher, Jon Anthony, Hahn Solo and Joey Hardcore. Groove to mind-numbing techno and tech-house sounds in a chill atmosphere, free.

SUN., NOV. 20

● **IRON DJ M** ■ ● ▲ ♦ ▸▸ ● ♦ @ Raven Lounge w/DJ Command and Rennae Dube. A DJ competition inspired by the Iron Chef, where a group of local DJs battle it out by devising sets around a mystery theme. The winner is chosen by resident DJ Adish and guest judge 8HB. $5

● **SUNDAE PM W** ● @ Silk City w/Leo Jones, Dirty and guests. Top off your weekend with the stellar vibes at this long-running house soiree. $5

MON., NOV 21

● **MAD DECENT MONDAYS W** ♦

● ▸▸ ■ ♥ ♦ @ Fluid w/Dirty South Joe, Uncle Ran, Sugar Shane Tim Dolla, Gun$ Garcia, Yahmsen and guests. Big club sounds, global bass and the raw rap music packed full of surprise guests and giveaways. $3

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SATURDAY
WORLD MUSIC
SUNDAY
GREEK /
MEDITERRANEAN NIGHT
FREE BELLY DANCING
LESSONS
9:30 – 10:30 PM
MONDAY
LAID BACK HOUSE
TUESDAY
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FRIDAY 11/11
PHILLY GUMBO
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from New Orleans
9pm-1am
SATURDAY 11/12
SANDY MACK
Blues, Rock & Soul
9pm-1am
SUNDAY 11/13
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5pm-8pm
WEDNESDAY 11/16
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IAN ST. LAURENT $5
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SUN 20 KARAOKE NIGHT
ELLIS, BRIAN & EDDIE A. DOLLAR
DRINKS TILL 11, $50 CASH PRIZE
MON 21
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TUE 22 [illegible]
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NO COVER
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WING NIGHT. $7.35 Wings
$2 Yuenglings ALL DAY!
$3 Smithwicks and $2 Wells 10-12am

--Tuesday--
$5 Burgers
$2 Victory Pints ALL DAY!
$3 Well Drinks and $5 Layered Pints
10pm-12am
Manayunk's Best Pub Quiz
Starts @ 9pm

--Wednesday--
$5 Pulled Pork
$3 Rotating Craft Beer Pints
(ALL DAY)
$3 Blue Moons and
$2 V-Call Rails 10-12am

--Thursday--
$2 Miller Lite ALL DAY
½ Price Drinks (All Drinks) 8-11pm
½ Price Irish Craic Nachos
Irish Happy Hour 6pm-8pm
$3 Jameson, Guinness, Smithwicks
Harp, and Magners

--Friday--
Second Majesty @10pm
$8.99 Fish and Chips
New Friday Happy Hour
What's in the Box Promotions 8-10pm.
Buy an Irish Pint and win.
$3 Coors Lights ALL DAY!
Irish Happy Hour 6pm-8pm
$3 Jameson, Guinness, Smithwicks,
Harp, and Magners

--Saturday--
DJ's @ 10pm
$3 Hoegardens ALL DAY $4.99
Boxy's Skillet Brunch @ 9pm

--Sunday--
Irish Show
IN THE BIZ PARTY
Skillet Brunch until 3 pm.
$6.99 Celtic Cuisine
$3 Coors lights ALL DAY
$3 Three Olives 10pm-12am

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Sat, November 26th 9pm $5 with
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and The Lovely Undead Ladies of
Rigor Mortis Review.

Sat, December 3rd, 9pm $5
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DJ DEEJAY

SUNDAY 11.20
SUNDAE
GUEST DJS VERSION 2.0

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STARWOOD
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TUESDAY 11.22
215 MAG PRESENTS
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11/23 - WXPN Welcomes Nicos Gun
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w/ Wicked Knee

12/2 The Heavy Pets & Kung Fu

12/3 Tim Reynolds & TR3

12/4 EMEFE
w/ A Love Electric, Dirk Quinn Band

12/7 Tipper
w/ BoDiesel

12/9 Dopapod
& Psychedelphia

12/10 Underground Rebel Bingo

12/14 - Archnemesis
w/ Govinda

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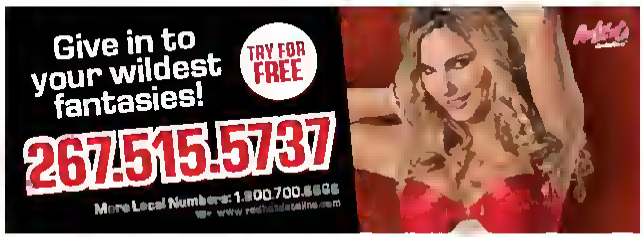
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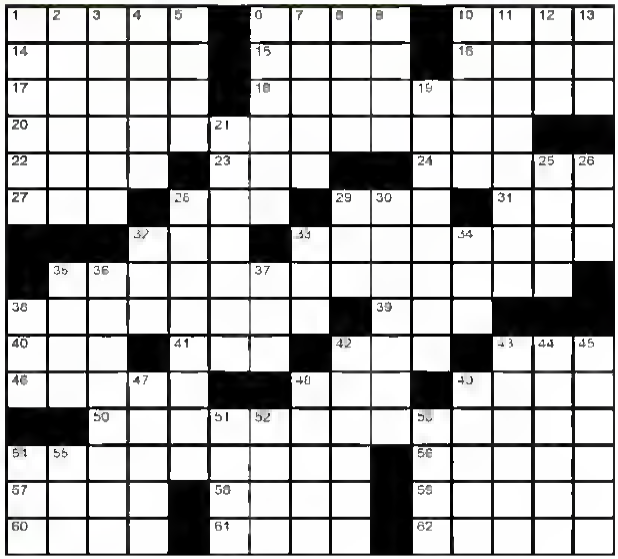
Also Visit SANSOM CINEMA. 1824 ATLANTIC AVE. ATLANTIC CITY, NJ

jonesin'

By Matt Jones



HERE GOES [illegible] IT WAS NEVER MEANT FOR ME

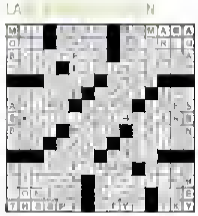


ACROSS

1 Cop's ID
6 Like a fairy tale piper
10 Jason's ship
14 "Like ___" (Grateful Dead song)
15 Capital on a fjord
16 Give praise to
17 It goes seated at the dentist
18 3/4 colloquially
20 She united the knot from Kris Humphries after 72 days
22 Days before holidays
23 " Oh so! A rat!"
24 Type of shark or stirring
27 Wine list adjective
28 Subject in EMT training
29 "Blah blah blah"
31 "Hold on Tight" group
32 Chinese- born actress ___ Ling
33 Frame you pass through
36 Singer who at age 22 got married in Vegas, then filed an annulment 55 hours later
38 "Don't move until I get back"
39 Utter
40 Do the math
41 Org. on toothpaste boxes
42 Jerry's chisel
43 Police radio report
45 *Drag Me to Hell* director Sam
48 Life force
49 *The Lion King* wal guy
50 She was married to Dennis Rodman for nine days in 1998
54 Goes overboard with the emotion
56 Parks and Acosta
57 Packs at a drive- thru
58 Airport terminal area
59 Tablets that can't be swallowed
60 *South Park* co- creator Parker
61 "Leave in," to a proofreader
62 Merry Pranksters member Ken

DOWN

1 Source of support
2 Bet somewhere
3 Like the three marriages described in the theme answers
4 Stares for a long time
5 Krabappel of *The Simpsons*
6 Skier's layer
7 "Wicked Game" singer Chris
8 Letter- shaped building wings
9 "The lady ___ protest too much, methinks"
10 Asian mountain range
11 Stuff worn in a storm
12 Underside- of- the- desk gunk
13 Poem variety
19 Spot- removing agent
21 Was worried
25 Shade trees
26 Oldschool hip- hop singer ___ Base
28 They may be swept off pet owners' couches
29 Canon camera
30 Cultivated dirt
32 Took a chunk out of
33 Manic Panic product
34 Census rival
35 ___ Ring! (*The Sopranos* club)
36 Make the butt of jokes
37 "Seinfeld" time
38 " It's good for absolutely nothing [hunk]
42 1995 Sandra Bullock techno thriller
46 Fulfills the role of
44 Pride event
45 Lead
47 ___ McFly of *Back to the Future*
48 Dressing for a 100- dollar bill
49 Listerine rival
51 Russian fighter jets
52 Slate- to- the- French
53 Actor Estrada
54 West Coast check setting: abbr.
55 Dinghy need



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Pit Bull Pups ADBA M/F Below Red Boy Jacket $450 Call 215-834 1247

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PUG Adults F 1 blk, 1 fawn $275 Pups ADR $h50 Vet check S/W h10 273 3428

ROTTWEILER/DOBERMAN MIX PUPPIES
Vet checked shots, wormed Looks like Rottweilers $400 Call 717 355-0647

SHIH TZU Puppies 3 Males ready now $350 $450 Call 215 272 5385

STANDARD POODLES red or silver health geni M/F gorgeous h64 992 0805

Yorkie Teacup female pups born 10/6/11 AKC ser ttle $450 215 480 2243

HORSES & LIVESTOCK

DRAFT MARES (3) Open Dpaerser II stallion mini $350h black type asking $3500 (1) young race mare winner at $12[illegible] asking $2500 (1) 9 year old by Lord Am [illegible] Frederick MD 301 865 1154

PETS FOR ADOPTION

Adopt Sinky lovey young M Sh by cat great with people cats dogs 6 yrs small Vet checked healthy seni Feliv neg, dawsmead, 215-322 5900 & Vet refs

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HUNTING PARK/NICETOWN APTS

35XX Grant Ave 2BR/1BA $925
Great loc. Must see! Great value! Low cost per person! Real Estate Inc 484 416 4639

GERMANTOWN APTS

1 BR & 2 BR Apts $715 $835
spacious great location upgraded heat incl. PHA vouchers accepted 215-566-9271

Tree E Harmon St 1BR $575
water incl. 267-269-4338 9am-5pm only

222 W Queen Ln 1BR $580
3 months rent to move in. 215-222-7547

33rd E Walnut Ln 1 & 2BRs $750 $785
Newly renovated. Small. Immed. 215-241 1243

4636 Wayne Ave 3br $730
fresh paint w/d hookup flrs 267-230-2600

5830 Greene St 1Br $580
Tenant pays utilities 267 625-6198

5220 Wayne Ave Studio & 1 BR
newly refreb 267 767 6059 Lisa 587560

56xx Chew 2bi $450+utils
2nd floor close to Lasalle (215)844 3940

607 E Church Lane 1BR & 2BR apts
nr LaSalle Univ 215 744 9077 lic# 494326

03xx Ambrose St 2br apt $400+utils
2mo sec 215 224-6568

950 E Weadley 2 or 3bi $850+utils
private entrance, secure 215-USR 7866

5W Gowen 1BR & 2BR units $565 $720
Good transportation Call 610-287-9857

Beautiful Large School House Lane
2BR 1BR and rooms avail 43 4481

MANAYUNK APTS

DOMINO LN 1 & 2 BR $745-$875
Hanna parking DW near shopping 4 during move in special 1st mo free 215 666 8021

CHESTNUT HILL/MT. AIRY APTS

19xx McPherson 1Br $750 rent Ip
w/w ref. Ingrid 267 haerr transp 215 483 5792

7500 Germantown Av 2BR Garden type! Water Special! Newly dec d/w
g/d w/w/w/h w/a/c w/d cable pet friendly low rates 215 275-1457/233 2222

OAKLANE APTS

512 Oakland Ave 1 2Bdrms $800 +utils
2 mo sec w/ ref 215 220 6565

67xx N Gratz St. 1 BR 1BA $475 + utils
EIK Llc 3rd Floor Call 215-276-2003

Broad Duke 1BR
Laundry in Spacious Basement 15 Sec 17

FRANKFORD APTS

Large 1 and 1 1/2 Bdrms Sec 5
Sennett & Oakland (267)230 2680

4343 Frankford 1BR & 2BR $525-$650
w/w nice sec transp 267 235 9552

4670 Griscom Studios & 1Br
Newly renovated Lic #397063 215 744 9077

4713 Leiper St. Studio
renovated lic#493309 215-744-9077

4840 Oxford Ave Studio 1Br & 2Br Apts
Lucy 24/7 cam lic# 214340 215.744.9077

50xx Pine St 4BR $1250
Unfurnished section 8 ok 267 230 2600

FISHTOWN APTS

2227 E Cumberland 1BR
Newly renovated 215-744 9077 lic# 356258

NORTHEAST PHILADELPHIA APTS

4647 Adams Ave Studio 1Bedroom
Newly renovated 215 744 9077 lic#433214

Bustleton & Terminus 2BR $650 $750
rents W/D onsite Call 267-228-6696

Byberry & Philmont 2nd flr duplex
2Br/1ba $850+utils garage basement, heated back yard, carpets 215-750 3612

Philmont 2Br duplex 2nd flr $820+
C/A Summer w/w garage (215)752 1091

Jenkintown & Byberry 2BR/1BA $825
c/o & hookup w/d d/w w/w (267)972-8411

Tacony Torresdale Ave 3Bi
2nd floor, clean, no pets 261-256 4273

ROOMS

Room for Rent 5th & Girard 2nd floor
Double rooms w/w, bath $500 Rooms w/ bath & kitchen $600 Full size bed, dresser, fridge $55/$50/VA & Pakistani assistance ok, W SW N Phila & Frankford 267 707 6129

★★★★★

153X W ERIE AVE $295 Includes cable Internet kitchen access (267)263-0076

20th & Allegheney Gym Luxury Rooms
Free all-inclusive internet 267 221 5382

25th & York furn room $108/wk Inc
no move fee/location 1 wk Jeep 267.215.5225

27/Lehigh Euro setup micro w/w
$85/week $225 move in 215 765 5578

30th & Lehigh huge room $120/week
$360 move in Call 215-963 6144

34th & Spring Room with Close TV
Use of kitchen Call 215 620 3846

4000 b 17th St. $250/mo new luxury room Free Cable Henry (267)974-9271

4th & Olmeud furn im lrg more bed $85/wk $225 move in 215 416 6538

05th/Thompson furn $115/$135 wk frig micro private out $200 sec 215-572-6833

57xx Olney Beaut Room furn if
Call/Text apt 215 548-2198

5th & Wyoming Newly renovated furnished and $85/week Must See! 215-552 5200

60th & Race 21st & Tasker room $250
SW Phila 2br has $700/mo 267 592 7228

61st/Race St 22nd/Tioga Private Unfurnished all utilities included $110/wk $270/mo in 267-507-5212

Broad & Olney beautiful room in quiet house. $115/wk Sec $200 215 572 8822

Germantown & Wyoming Broad & Hunting Park
61th & Merbel fully furn $200 sec $85-$125/wk 55I/VA mast show qual of income 267 784 9284 or 215.954.3864

Delaware Co New to the area, close to trains $100/wk total wk FREE 267 628 7454

Frankford furnished no drugs quiet $75 $85/wk & up + $300 sec 215 528-1455

Germantown Area NICE Cozy Room Private entry no drugs (215)548 8083

Kensington & Ontario Clean furnished $300/mo leave message 515 086 9705

Logan & Hunting Park room for rent $75-$125/week Call (215)620 6074

MT AIRY (Germ Area) $125/week
Furnished SS Inc Call 215 730-8956

NICETOWN Large Modern Furnished
Rooms Furnished Call 215 324 1079

N Phila 1926 Nice 5 room efficiency, furnished $100 $145/week 267 231 2276

N Phila Furn Priv Ent $75 & up Near transp no drugs or alcohol 215-763 5565

Richmond room use of kitchen, near transp
Seniors welcome/ 55+ ok 215-634 1139



S Phila, vic of 29th & Reed Lrg NEW room for rent in Male Only Residence $125+ dep W/D 267-372-8489 10 min

SW Philadelphia Room for rent. $250 move in, share kit & bath 267 251 2749

Temple Univ Area Clean furnished room $155 $120/wk 2 week dep 215-888 1203

West philly 57th & baltimore 55+ corner furnished room Call 484 679-6301

West Philly Large furnished room. 2 be newly renov $110/wk 267 325 7440

W Oakland/Germantown big rooms $125/wk bed fridge & micro 267 625 6198

W white clean furn rooms use of kitchen. $125/wk See Sec & 55 ok 267 296 0806

W white & clean newly renovated furnished all utils incl 55 ok 267 577 6665

W & SW Philly newly renov rooms, share kitchen & bath, all utils incl. 215 765 7059

Wynnefield 21xx Wynnestone Rd
$130/week (215)879-0248

homes for rent

SOUTH PHILADELPHIA RENT

1xx S Mutter 3 BR $950+ sec/gas
$2070 move in SEC & OK 215 693 6590

15xx Ellsworth 3br $700
newly renovated sec & ok 267 455 3273

1744 S Ringgold St. 3bi $700+utils
w/w carpet section 8 ok (610)202 0833

17xx S Ringgold St. 3bi $690+utility
1,078 move to Sec 8 ok 215 486 3285

1xx Ewing 2BR $650
Newly painted, nice! Near 26 267 220-2600

SOUTHWEST PHILADELPHIA RENT

14xx 52nd & 22nd S MILLICK removed
2BR nr transp $700 Shards 267 574-6591

1xx & 57th St. 3br/1ba $800
full basement, back yard 267 784 4500

56xx Malcolm St. 3Br/1ba $825+utils
Newly renovated Karen 267-924 1698

12xx S. Peach 2 SBr/1Ba $750+utilities
Brooded 54id & Warrington ELK Jewellers "The Landlord That Cares"
Tasha 267 584 5964 Mark 610 764 9739

67th & Elmwood 2 & 2 BR $800+
26th & Reed 2BR $625+
gas & elec Sec 8 OK more Sect 8 hsng ok in Phila & Frankford 215 658 5248

70th & Elmwood 2BR $625+utility
available 3 mos needed 215-821 8959

72xx Cedar Ave 3 BR $900+utility
Newly painted, nice! Near 26 267 220-2600

Elmwood Area 3BR
medium Section 8 approved 215

WEST PHILADELPHIA RENT

1xx Chestnut St 2br house $600
newly renovated, 1 month security, 1 month rent Call 267 235-2879

14x & Ruby St 3Br $745+utilities
$99 moves is special for qualified applicants new renov last/sec 267 784 3284

201 & Wilton St 4BR/1BA $785 + Utilities
HW flrs, new kit & windows, $2,255 rent Call 215-519-4780 for appt

Race & Vine 3br/1ba Row Home $750
newly renovated, section 8 ok 610 274 2415

W Phila 1dr 4br Apts & Houses $700 $975 - 1st/last/sec 215 878 7857

OVERBROOK PARK RENT

55th & Conway 2br/1ba $975+utilities
Section 8 ok Basement, Call 484-574-4139

CITY LINE RENT

22nd & Cayuga Row 4BR/2BA $1200+utilities
Section 8 ok Call 215-USR-7866

NORTH PHILADELPHIA RENT

150 W. Wyoming 2Br/1BA $625+
no evictions $1250 move in
Open house Sun 11/12 1-4p 917 656 1837

20xx Toronto 2Br/1Ba $600+utilities
new renovated, new hdwd flrs 215 219 1555

22xx & 18th St 3Br/2Ba $950/mo
Avail now $1700 move in 610 772 4373

25xx N Gratz St 3br/1ba $695+utilities
Section 8 ok Call 215-425-2696

LOGAN RENT

Colwyn St 4br/1 5ba $850
newly renovated, new appliances, fenced yard
5 Section 8 ok 215

OLNEY RENT

1xx Linton St 2BR/1BA
Sec 8 ok $1,000 sec due 215-740-4619

HUNTING PARK/NICETOWN RENT

20xx Rowan 3Br
modern kitchen & bath W/W carpet Sec 8 OK Call 215-474 7678

33XX Mascher St 3BR/1BA $750/move
House Freshly Painted New Carpet Lease Section 8 ok 267 210 5810

CHESTNUT HILL/MT. AIRY RENT

14xx E Wheeler St 3BR $1000+utilities
W/W, A/C, new Flr/BA gar, clean basement
Section 8 ok 215

OAKLANE RENT

64xx N Lambert 2Br $825+utilities
$1,650 move-in, needs kitchen 215.479.9305

66xx Thouron 3BR $1050
corner property, section 8 ok, avail now 610 716 1596

W OAKLANE 2BR $625
Refurbished flr, fenced yard, near park 215 601 5182

★★★★★

W Sparkenhaut Agentz 3Br $850+utilities
Yard & basement, Permit (302)559-9240

KENSINGTON RENT

18xx O Street 3BR $780
fenced backyard 3 mo min 215-514 0853

35xx Benjamin St 3BR $700+utilities
Fresh paint, new yard, available now
Call (215)514 7778

FRANKFORD AFTS

12xx Adams Ave 4dr $775
large 2 mo sec 1st mo rent 267 287 6964

21xx Howarth St 2br
22xx Scattergood 2br
Section 8 approved 215-285-9910

Frankford 3BR/1BA $1,250+utilities
W/D, appliances, Sec 8 OK 215-6 2-5763

NORTHEAST PHILADELPHIA RENT

4N21 Mulberry 2Br/1Ba $600+
garage, basement, Call 215-917 0028

Byberry/Bustleton Vic 2BR $650+utilities
2nd floor, newly renovated C/A, refrigerator, D/W W/D w/w carpet, cable, near transportation 2 to Center City 215-852-4544

MAYEAIa 3BR/2 5BA $1250+
full walk out bsmt w/d close to shops & transportation 215 694 4009 Ba-Sha

Oxford Circle large 3BR/2BA $1 150
Newly renovated 267 227 0210 Section 8 welcome

Parkwood 3Br/1 5ba $1175
c/a, w/d, no pets, Garage 267 984 1487

BUCKS COUNTY RENT

ANDALUSIA 2Br/2ba $2650 mo
Unique opportunity to live in 100 year historic estate, late 19th century ranch style living, short commute to Philadelphia, Please Call (215)639 2878

ANDALUSIA 4 br/2 5 ba $2500/sec
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LEVITTOWN 2br/1ba $1275+utilities
single home w/basement (215)750 3144

DELAWARE COUNTY RENT

Upper Darby Primary Route 3br 2Ba $1050
IR Oak kitchen, first floor, garage 484 477 6461

★★★★★

Upper Darby 2dr & 3br $595-$900
plus utils, recently updated, close to public transportation, major highways 610-842 5096

Upper Darby 40R Row Home Starting at only $775/mo Call 484 270-8639

Upper Darby Lg 3BR $1650 + utilities
Excellent neighborhood Section 8 ok 610 284 5631

WOODLYN 3BR $975+ utilities
large kitchen & Ridley schools, central air, basement, yard, move in $5,475, 215 370-4221

MAIN LINE RENT



Haverford PA 40R/2BA Rent negotiable
Great Home Rancher new condition 1 acre, accessible, sprinkler/alarm, screened porch, 2 car garage 610 275-4058

CAMDEN COUNTY NEW JERSEY RENT

Barrington Bungalow 2Br/1BA $1,350
Incl water, sewer, lawncare, Gorgeous renovation, hardwood, granite, stainless, new appliances, new bath, new laundry, Huge yard, Perfect location, close to everything, 1.5 mi to security
610-290-4725

Voorhees 3BR/2BA Ranch $1750+utilities
1 car garage, Call (856)753 7801

resorts/rent

POCONOS RENT

Spring Creek Lodge sleeps 12, Sew Creek Chalet sleeps 8 11/11 11/24 12/25 1/1 Pocono Weather & Weekends

FLORIDA RESORTS RENT



Palm Beach Shores Island
Luxurious Front condo 2bd/2 5BA
Available May 2 mo min 856 778 1745

automotive

BMW

328i 2005 $11 500
automatic, loaded, black 610 696 6447

BUICK

Century Special Ed 2002 $5625
4dr silver, ground 100k (610)722 6921

CHEVROLET

Impala LT 3 5 2006 $12 000
35K mi, kept silver, loaded 215 413 1157

TRAILBLAZER EXT 4x4 2003 $8500/obo
Sunroof, new tires, brakes 215 669 0942

CHRYSLER

2001 Luxury PT Cruiser Limited White, good new body, like new, good mechanical, runs safe Basically 215 669 0620

GMC

YUKON DENALI V8 2005 $16 500
72k mi, air, sound, runs great 267 204 6652

HONDA

★★★

Odyssey 2004 $7150
new tires, loaded, towing 215 307 0103

JAGUAR

Jaguar S Type 2004 Best Offer
Economy 2 0 4 door sunroof Simply Executive, original miles 215 913 9427

JEEP

Grand Cherokee Laredo 2005 $12 800
60k great cond, loaded (215)459 1929 LM

Wrangler Sahara 2008 $27 600
Unlimited 4 dr, salt, only 12K miles, near new, Call 610 457 2531

KIA

Sedona 2004 $5300
78K, dual doors, immaculate, need to sell, no dents, illness 267 750-8127

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LAND ROVER

Discovery SE 2002 $6 995
Loaded, 4 dr, all extras, low orig miles, quick private sale 215 872 1814

LEXUS

★★★★★

LEXUS GX470 2003 $24 000
Black out, tan int, 4 wheel drive, auto, nav system, moon roof, radio in stalled, CD player, sun roof, 3rd row seating, 85K miles, Call 610 458 7777

MASERATI

COUPE GT 2004 $29 900/obo
6 speed, 144 miles, mint cond, all options + extras, no BS (215)681 1621

MERCEDES BENZ

S1500 1995 $12 000
Silver coupe, 63K mi, auto, 856 428 1076

MERCURY

Grand Marquis Brougham 2002 4 door, with formal roof, custom wheels, low original miles, special race for particular buyer $6950 Call Mary 267 5242

TOYOTA

Toyota Luxury Solara Convertible 2002
a/c, full power, orig miles, gas saver, well maint, sacrifice $5 950 Tina 215 922 2165

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BUICK LeSABRE 1995 $1 850
PA insp VGC 120K Call 610 202 6561

Chevy Cavalier LS 1999 $1,850
4 dr auto, loaded, good car 215-847 7346

Chevy Impala 2004 $3200
V6 gold, loaded, runs car 267 592 0448

DODGE 2002 Luxury Van 2500 4 dr 3/4 ton, all cab & body, fully pwr, aluminum roof chest, running boards, towing pkg, universal opportunity $4085 215 026 0632

ECONO E-250 Cargo Van 1998 $1700
145K, racks, shelves, white 856 577 6463

FORD Taurus SL 1990 $875/OBO
99K orig mi, V6, runs great 215 834 5018

Ford Taurus GL 1997 $1,250
all pwrs, new insp, runs exc 215 620 5383

Ford Taurus SE Wagon 1999 $1450
loaded, clean, 7 pass 215 518-8808

HONDA ACCORD SE 1997 $ 3875
124K mi, sunroof, CD, alloy wheels, 4 speed Auto, 215-806 0912

HYUNDAI ELANTRA GLS 2000 $1 750
4dr auto, loaded, respec 215 490 1536

Mazda MPV 2000 $3500
7 pass, mini van, loaded 215-840 4860

Mercedes 190 E 1993 $3200
runs great, 5/R 140K mi/ son 215.627 7444

Nissan Altima GXE 1999 $2895
auto, loaded, gorgeous, (610)524-8035

Nissan Maxima SE 2001 $2850
59xx cliff, mint cd, wing, 267 592 0448

NISSAN MAXIMA SE 2001 $4 800
65K PW PL, mint cond, 215 237-0109

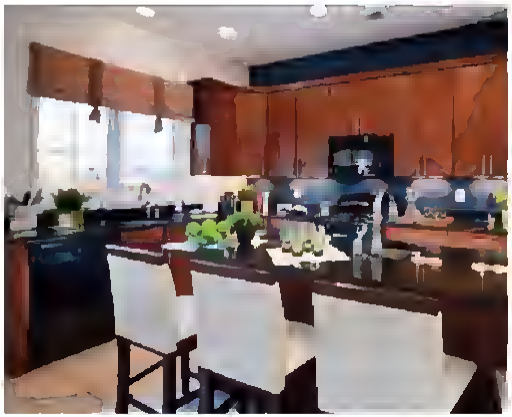
Saturn SL1 2002 $1995
auto, sunroof, gorgeous, (610)524-8035

SUBARU 2005 $4,950
PW, PL, 30 mpg, 68k, quiet, 215 237 0109

Volvo 940 Turbo 1992 $1450
4 dr, auto, loaded, nice, 215-947-5640

VOLVO XC 2000 $3 000
Runs great, fully loaded, 215-779-9443

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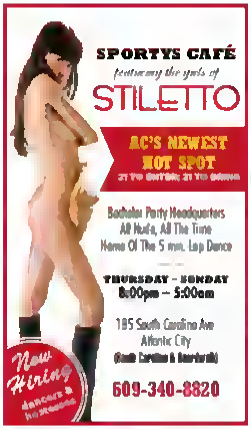
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